

CLASSIC REPRINT SERIES

ANTIGON

E



by
Sophocles

Forgotten Books

www.forgottenbooks.org

ISBN 9781440070570

Forgotten Books

This is a FREE e-book from
www.forgottenbooks.org

The first 15 pages of this
e-book are high-quality, all
other pages are low quality.

**To read this e-book in high-quality
and access our entire catalog of
literally thousands of books, join
the Forgotten Books Library at
www.forgottenbooks.org**

Also available in print as
high-quality paperback from
www.amazon.com

VERTICAL LINES

The vertical black lines appearing on most pages are deliberate. This is required to stop people from selling printed copies of our e-books. Our own printed books do not have these watermarks.

TERMS & CONDITIONS

This e-book may be distributed royalty-free.

This e-book may not be modified in any way.

This e-book may be printed for personal use only.

No pages may be extracted or removed from this e-book.

This e-book may not be included in any commercial package.

This e-book may not be sold.

Copyright © 2010 Forgotten Books AG



FREE BOOKS

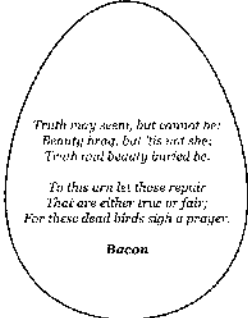
www.forgottenbooks.org

You can read literally thousands of books
for free at www.forgottenbooks.org

(please support us by visiting our web site)

Forgotten Books takes the uppermost care to preserve the entire content of the original book. However, this book has been generated from a scan of the original, and as such we cannot guarantee that it is free from errors or contains the full content of the original.

But we try our best!



*Truth may want, but cannot be;
Beauty may, but 'tis not she;
Truth real beauty buried be.*

*To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.*

Bacon

COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE, LEWIS R. PACKARD, AND THOMAS D. SEYMOUR.

SOPHOCLES

A N T I G O N E

EDITED

ON THE BASIS OF WOLFF'S EDITION

BY

MARTIN L. D'OOGHE

PROFESSOR OF GREEK IN THE UNIVERSITY OF MICHIGAN.

GINN & COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

Entered, according to Act of Congress, in the year 1888, by
JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR,
in the Office of the Librarian of Congress, at Washington.

36.0

The Athenaeum Press
GINN & COMPANY · PRO-
PRIETORS · BOSTON · U.S.A.

PREFACE.

THIS edition of the *Antigone* is based upon Gustav Wolff's second edition, Leipzig, 1873.

In most cases where the text varies from his, the readings of the Laurentian Ms. (L) have been adopted in preference to those of inferior Mss. or to conjectures of Wolff and other editors. The reasons for these changes are given in the Appendix, which it is hoped furnishes sufficient material for an intelligent appreciation of the most important problems in the textual criticism of the play. For the purpose of facilitating comparison, the rejected readings of Wolff are placed at the foot of the text. Through lack of such an aid as the Facsimile of the Laurentian Codex, now in course of preparation, it has been necessary to take the variants of the Mss. at second or third hand, chiefly from the edition of Campbell.

The Commentary has been adapted to the needs of that large number of students who begin their study of Greek tragedy with this play.

The lyric parts have been arranged on the basis of the rhythmical scheme which has been borrowed from Schmidt's *Rhythmic and Metric*, translated by Professor John Williams White.

Material has been taken freely from the editions of Bellermann, Campbell, Nauck, Wecklein, and Dindorf.

The editor takes pleasure in expressing his grateful obligations to his colleague, Professor Elisha Jones, for the use of critical apparatus; and to his pupil, Mr. Walter Miller, A.M., for generous service in verifying references.

M. L. D'OOGHE.

UNIVERSITY OF MICHIGAN,
August, 1884.

TO THE SECOND EDITION.

IN preparing this edition the editor has had the benefit of corrections and suggestions made by several of his reviewers, and in at least one case before the review has appeared in print. Grateful acknowledgments are especially due to Professors Goodwin, J. H. Wright, and F. B. Tarbell.

M. L. D'OOGHE.

UNIVERSITY OF MICHIGAN,
April, 1933.

ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.

I.

INTRODUCTION.

OEDIPUS and Iocasta, king and queen of Thebes, left a family of four children, Eteocles, Polynices, Antigone, and Ismene. The sons succeeded their father in the government of Thebes, each to rule a year alternately with the other. Antigone became the betrothed of Haemon, the son of Eurydice and of Creon, who was the brother of Iocasta. Between Eteocles and Polynices a strife arose (111) concerning the succession to the throne. Polynices fled for protection and aid to Adrastus, king of Argos, married his daughter Argia, and marched with a numerous and brilliantly equipped (129, 130) host against his native city, in order that he might take revenge by laying it waste with fire and sword (285).

In view of this impending peril, Creon had sought counsel from the venerable seer Tiresias (993-95), who had declared that Ares was wroth with Thebes because, at the founding of the city, Cadmus had slain the serpent that guarded the Ares fountain. Cadmus had sown the land with the serpent's teeth, and from these had sprung the first inhabitants. A scion of this stock was desired by the god as a propitiatory sacrifice. As such an offering, Megareus, the son of Creon (see on 991), threw himself down from the ramparts of the citadel into the adjacent den of the dragon (σηκὸν ἐκ μελαμβαθῇ δράκοντος, Eur. *Phoen.* 1010). Encouraged by this sacrifice, the Thebans began the defence of the fortified city. Before each of the seven gates stood a hostile leader with his troops (141). Capaneus especially vaunted himself with insolent boasts (130, 136); and, as he was mounting the ramparts with flaming torch in hand, Zeus struck him down with a thunderbolt (131). The hostile brothers fell upon each other, and both perished in this unnatural conflict (146). Thus

the Argives failed in securing the object of their expedition. That which crippled the assault of the besiegers roused the courage of the besieged; the former flee, the latter pursue. The hostile chieftains find their death either at the gates of Thebes or on the flight (141-3). Adrastus alone escapes. The flight and the close of the combat occur in the night (103). With the dawn of day Creon orders that the body of Eteocles be buried (23-30), and that of Polynices be given as a prey to dogs and vultures.

In the earliest times the denial of burial rites to enemies was not wholly unknown, and was not held to be an offence; still, even in the *Iliad* a trace is made with the Trojans, that they may bury their slain. Achilles, too, does not carry out his threat against Hector; the gods protect Hector's corpse and give aid in its surrender. In the progress of civilization, the sentiment towards the dead became still more tender. We find that among the Athenians the sacredness of the duty of burial was early inculcated. Solon decreed that if any one should find a corpse unburied, he must at least strew dust over it; and while he released children from other duties toward a parent who should urge them to commit certain wrongs, from the duty of burial he granted in no case release. A law of Clisthenes made the demarch accountable, under heavy penalties, for the interment of unburied corpses. Public enemies also were shown the last honor, as in the case of the Persians after the battle of Marathon (ὡς πάντως ὅσιον ἀνθρώπου νεκρὸν γῇ κρύψαι, Paus. I. 32, 4). Xerxes had the Spartans that fell at Thermopylae buried. That the bodies of those who fell in the naval battle of Arginusae were not collected and given burial rites brought the penalty of death upon six Athenian commanders. The tragedians especially teach the sacredness of the duty of burial, from which there is no release, and represent it as an ancient and universal Hellenic custom. The only limitation of this custom seems to have been the *κοινὸς Ἑλλήνων νόμος*, which forbade interment *within the borders of their native land* of sacrilegious persons and of traitors who had borne arms against their fellow-citizens. (See Visscher, *Rhein. Mus.* N. F. xx. 445 ff.) — But against this practice the moral sense of the people grew gradually more and more repugnant;

and here lies the source of the conflict in our tragedy between the sternness of the civil law, which Creon seeks to maintain with the energy of a ruler who sets great store by his authority, and the kindness of the higher moral sense, which makes the burial of the dead the inviolable duty of the nearest kinsmen. (Schneidewin's Introd. 7th ed. p. 25.)

The play begins at early dawn (100). The stage represents the open square in the front of the royal palace upon the Cadmœa, the citadel of Thebes. The first actor (Protagonist) played the parts of Antigone, Tiresias, and Eurydice; the second (Deuteragonist), of Ismene, Haemon, the Guard, and the Herald; the third (Tritagonist), that of Creon. Contrary to the usual custom, the Chorus is not of the same age and sex with the chief character of the play, whereas in the *Electra*, e.g., friendly young women constitute the Chorus; but, because the deed of Antigone touches the welfare of the State, since she has disregarded the decree of the rightful ruler of the land, there stands between her and Creon a Chorus of fifteen representatives of the most influential and venerable Thebans, who, through three successive reigns (165 ff.), have proved themselves peaceful and obedient subjects and discreet citizens, to whom peace and good government are of the first importance. (Schneidewin's Introd. 7th ed. p. 27.)

II.

REVIEW OF THE PLAY.

Is tragedy the hero either contends against the right, and thereby comes to destruction without accomplishing his purpose, or he champions the right, and directly or indirectly secures its triumph at the cost, it may be, of suffering, and even of his own death. In the *Antigone* the heroine is a representative of the latter class. *Divine law is superior to human law*,—this is the central thought of the play. Antigone contends for this principle; public sentiment decides in her favor (692-700); the gods, through the lips of the seer (1064-73), approve her purpose; Creon, her adversary, finally acknowledges his wrong (1261-76), and executes her wishes (1105 ff.). She dies in the consciousness of duty discharged, highly extolled and tenderly beloved. Creon lives, bereaved, accursed by his dearest ones, a heart-broken man. As absolute ruler, he had the right indeed to dispose of the dead as well as of the living (214), but the mandates of religion forbade his exercising this right. It was not for him to command what was impious, to abuse his authority in such a way as to throw down the safeguards of divine institutions.

Granted that Creon had a right to deny burial *within the bounds of his native land* to Polynices, on the score of being a traitor, he disregarded the rights of the gods below, and violated the dictates of a common and humane sentiment, by commanding that his body be given as a prey to dogs. For whoever was laid low in death was rightfully claimed by the infernal gods; and the shades of the departed could not rest happily in the realm of Hades until the last honors had been paid to their mortal remains.

It is not in a spirit of wantonness surely that Creon proclaims his decree, but as the result of short-sightedness and failure to weigh carefully all the circumstances (1242-69). The poet

represents him as a man who, resolved τῶν ἀρίστων ὑπευθαι βουλευμάτων, lays down for his guidance certain principles which he is determined rigidly to obey, but by the narrow-minded and passionate application of which he falls into ἀβουλία. (Schneidewin, p. 26.) When his command has been disobeyed, his mind, wholly possessed by the consciousness of his supreme authority, becomes the more embittered the more he hears the timid utterances of the Chorus, the counter arguments of Antigone and of her more submissive sister, of his own son, and finally of the revered seer. He expresses the sentiments of a despot (667, 738), insults the Chorus (281), derides Antigone (524), and cherishes unfounded and rash suspicion against all, — against Ismene (488), against a part of the citizens (290), against the venerable Tiresias (1035); he cannot from the outset imagine any other motive for the violation of his edict than the basest of all, bribery (221). Although he becomes convinced of the innocence of Ismene, he nevertheless causes her also to be arrested (579), and in a moment of passion (769) orders her to be led forth to die with her sister. His anger impels him to indulge in extravagant expressions (486, 668) and in threats of useless cruelty, as, for example, that he will compel his son to witness the execution of his betrothed (760). Finally he loses his self-control completely, he slanders the prophet (1055), and blasphemes the gods (780, 1040). Not until he hears proclaimed the dreadful vengeance of heaven, about to fall upon him and his house, does he bow in submission. And the more stubborn and violent he was before, the more completely does he now find himself crushed by misfortune. The mighty blows smite him one by one: his son's fury, that renders him oblivious of filial piety, his son's death, the death of his own wife, her curse. Despairing, overwhelmed, full of bitter self-reproach, in death alone he sees release. The attendants support him and lead him away, broken in body as well as in mind.

The counterpart of Creon is Antigone, who is resolved from the first to honor the gods and to discharge her duty to her brother at any cost. Had it not always and everywhere been incumbent upon the nearest relatives to provide the funeral rites? That her sister is not willing to join her in this task seems to her a flagrant

violation of sacred obligation. She treats her harshly and with scorn. Having accomplished the deed, Antigone makes no attempt to escape the hands of those appointed to seize the perpetrators. She comes before Creon, in the proud consciousness of doing right, filled with contempt for the man who will not grant the dead his rightful repose. This accounts for the harshness of her manner towards him also. His threats do not frighten her; with calm deliberation she had from the first looked the consequences of her conduct squarely in the face. But that she has really made a sacrifice, that life has some value in her eyes, becomes apparent when she goes to her death. Sophocles does not represent stereotyped figures, but human beings. So long as Antigone has to act, she is animated by her sense of duty; but now she feels the full terror of the premature death to which she has been so unjustly condemned. Now first she realizes that she has sacrificed her affections also upon the altar of duty. Prior to the fulfilment of her task, there is no intimation of her love for Haemon, no wavering. Unlike the modern playwright, Sophocles does not mix motives; he makes single-minded characters. Even when Antigone stands before Creon, she is still inspired by a single thought, her duty to her brother. The dead body might again be uncovered, as it had been before by the guard, at the command of Creon; but her pride forbade any attempt to soften his heart by an allusion to his son. Nor was there any consideration of personal interests and favor, but simply of justice and hallowed law. But when there is nothing more left her in this life to do, then she laments that she is not to share in the marriage hymn, that she must depart unwedded. Here she shows herself a woman. No sooner, however, does she enter the sepulchral prison than her energy is aroused anew. She waits not for famine to waste her away, but herself cuts at once the thread of life.

She is a maiden of heroic type, in action strong, in speech often sharp. But the Greek ideal of a woman is not represented alone by a Penelope, that uncomplaining sufferer. This we may learn from the truest ideals of womanhood, the goddesses; for the ancients fashioned their divinities after their own image. Take, for example, the virgin goddess Athene, who is a warrior. Her stat-

ues wear a cold and hard expression; Sophocles portrays her unfeeling enough to deride Ajax, whom, in her wrath, she had deprived of reason. The virgin Artemis is a huntress, and is represented in art as having a firm and muscular form; in the earliest times she demanded bloody sacrifices. Hera dared to bid defiance to the father of gods and men; in Homer she had even Aphrodite go into battle.

But in our play the gentle side of womanly nature also finds its type. Ismene is yielding, full of affection for her sister and her deceased brother. She is self-sacrificing, too, for she wishes to die with her sister. But she is brave only in suffering, not in action. Thus she serves by her contrasted character to make Antigone's heroic greatness more conspicuous, just as Chrysothemis forms the counterpart of her sister in the *Electra* of Sophocles.

Hæmon clings with tender affection to Antigone's lofty soul; his heart is consumed with love. With filial respect he approaches his father; but, indignant at the unreasonable treatment of his affianced, he allows himself to be carried away so far as to harbor violent and resentful feeling, and, in the moment of extreme despair, to attempt a dreadful crime. The violence of his passion and the turbulent blood of youth have overpowered him; but he regains his self-command, and plunges the dagger into his own side.

Eurydice appears on the stage but for a moment, yet leaves behind an impression that is deep and abiding. She is wholly a mother. Her determination is made the moment she hears of her son's fate; she cannot bear to survive her last remaining child.

Full of dignity, with a serene confidence in his gift of prophecy, and conscious of his sacred vocation, the venerable Tiresias advances to the gates of the palace. His counsel ought to suffice. But when this has been repulsed, when even the sanctity of his calling has been assailed, he pours the vials of his righteous wrath upon the guilty head of Creon, and the catastrophe succeeds.

The messenger describes with manifest interest and sympathy the calamity that has befallen the house. But the guard thinks only of himself. He shows the verbosity, the loudness for details,

and the wit, of the common man. In the same way Homer places Thersites in contrast with his hero.

We come last of all to the Chorus. The Chorus do not approve Creon's edict (211, 278, 1260, 1270), but, as subjects, they acknowledge the legal power of the absolute ruler (500, 873), maintaining towards him the loyal obedience which they have paid his predecessors. Their venerable years forbid their interference by deeds of personal violence. In meditative mood they regard the occurrences that come to pass, but do not try to resist or hinder them, as may be inferred particularly from 681 and 725. On two occasions, however, they influence Creon's decision; once, when they save Ismene (770) from the rashness of the king, and again (1100) when they incite him, already wavering in his purpose, to decisive and immediate action. As in 1094 and elsewhere, so at the close of the play they draw conclusions from the course of the action and the sentiments of the speakers.

The Choral Odes mark the successive steps in the development of the play. After the dramatic plot has been indicated in the prologue, the Chorus enters with its song of triumph. After the burial in violation of the decree of Creon, the Chorus celebrates human skill and wisdom, and condemns arrogance. After Antigone has been detected and arrested in the act of performing the burial, the Chorus bewails the inherited woe of the house of the Labdacidae, and the helplessness and shortsightedness of mortals as contrasted with the almighty power of the ever blessed Zeus. When Ismene has left his father in passion, the Chorus celebrates the power of love, which has proved superior even to filial piety; thereupon follow lyric stanzas from the Chorus and Antigone alternately; and these are concluded by an ode of consolation addressed to Antigone, who is then led away to her death. Finally, when Creon has relented, the Chorus sings a joyful hymn in praise of Dionysus, the protector of Thebes and the divine patron of the theatre.

Of the seven extant plays of Sophocles the *Antigone* is marked by the severest style. No other play equals it in the extent of the choral odes, the number of metric verses being more than one-third of the whole number in the play. Before the time of

Aeschylus only one actor was employed, and in this play we find Creon (162, 766, 1091), and afterwards the messenger (1155, 1244), alone upon the stage in a colloquy with the Chorus. The third actor was introduced first by Sophocles. In the *Antigone* the three actors are together on the stage only in the second episode, and even there only two persons at a time (not counting the Chorus) are engaged in the dialogue; the guard remains silent as soon as Antigone begins to speak, and so does Antigone when words pass between Ismene and Creon. The parodos contains anapaestic verses, the regular rhythm in Greek marches, and states the occasion of the entrance of the Chorus. This is the old form. The Chorus announces the entrance of all the principal persons, except in the case of Tiresias. The anapaestic and iambic verses that conclude melic strophes are likewise in strophic correspondence. Sophocles has avoided only in this play a change of speaker within the limits of one trimeter. The resolution of a long syllable into two short ones in the trimeter is found in this play only twenty-nine times (besides six times in the case of proper names), less frequently than in any other play of Sophocles with the exception of the *Electra*. Nowhere is an anapaest found in the first foot of the trimeter. A rigid symmetry is observable not only in the corresponding parts of the odes, but also sometimes in the relative number of lines given to each speaker in the dialogue.

There is nothing in the *Antigone* from which it is to be inferred that this play formed one of a tetralogy. Both the other extant plays, the material of which is taken from the same myth, the *Oedipus Tyrannus* and the *Oedipus Coloneus*, are distinguished from the *Antigone* by a different conception of the characters and treatment of the story, and by peculiarities of versification. There are, besides, many traditions that the *Oedipus Coloneus* was written in the last year of the poet's life. Sophocles brought it to pass that single plays also were admitted to the dramatic contest. The custom of presenting tetralogies, although still practised during his lifetime, soon afterward became obsolete.

1. ΑΡΙΣΤΟΦΑΝΟΤΕ ΓΡΑΜΜΑΤΙΚΟΤ.¹

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως² θάψασα τὸν Πολυνείκην ἐφαράθη, καὶ εἰς μνημεῖον κατάγειαν ἐντεθείσα παρὰ τοῦ Κρέοντος ἀνήρηται.³ ἐφ' ἣ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἐαυτὸν διεχειρίσατο. ἐπὶ δὲ τῷ ταύτῳ θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἐαυτὴν ἀνείλεν.

Καίται δὲ ἡ μυθοποιία καὶ παρὰ Εὐριπίδῃ ἐν Ἀντιγόνῃ.⁴ πλὴν ἐκεῖ φαραθείσα μετὰ τοῦ Αἴμονος⁵ δίδεται πρὸς γάμου κοινωνίαν καὶ τέκνον τίττει, τὸν Μαίονα.

10 Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερότων. προλογίζει Ἀντιγόνη. ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκου καὶ Ἀντιγόνης ἀναίρεσις
15 καὶ θάνατος Αἴμονος καὶ μόρος Εὐρυδίκης, τῆς Αἴμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἡξιώσθαι τῆς ἐν Σάμῳ

¹ Named canonically Aristophanes of Byzantium. He was a grammarian and critic who lived in the second half of the second century before Christ, and was librarian of the Alexandrian library.

² Inasmuch as Creon in his position of ruler was the representative of the state.

³ See I. and S. *loc. cit.* 11.

⁴ Only fragments of this play have been preserved.

⁵ If this is not a corrupt reading for *μετὰ τῷ Αἴμονι*, *ἀπὸ* should be supplied with *ἑστέον*, and it is to be assumed that in the play of Euripides Haemon aided Antigone in the interment of her brother, as, according to another myth, did Argia, the wife of Polynices.

στρατηγίας.⁶ εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς
 Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο λβ'.⁷

II. ΣΑΛΟΤΣΤΙΟΤ⁸ ΑΝΤΙΓΟΝΗΣ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στα-
 σιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ἱστορούμενα καὶ τὴν
 ἀδελφὴν αὐτῆς Ἰσμήνην. ὁ μὲν γὰρ Ἴων⁹ ἐν τοῖς
 διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρας ἐν τῷ
 3 ἱερῷ τῆς Ἥρας ὑπὸ λαοδύματος τοῦ Ἐτεοκλέους.
 Μίμνερμος¹⁰ δέ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν
 Θεοκλυμένῳ¹¹ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν
 τελευτῆσαι.

Ταῦτα μὲν οὖν ἐστὶ τὰ ξένως περὶ τῶν ἡρώϊδων
 10 ἱστορούμενα. ἡ μέντοι κοινὴ δόξα σπουδαίας αὐτὰς
 ὑπείληφε καὶ φιλαδέλφους δαίμονίως, ἥ καὶ οἱ τῆς
 τραγωδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατέθωνται.
 τὸ δὲ δράμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης
 τὴν ὑπόθεσιν Ἀντιγόνης.

⁶ The Samian war began in the spring of Ol. 64, 4 (442 B.C.). If Sophocles was appointed to a generalship in this war in consequence of the favorable impression made by his *Antigone*, it seems likely that the presentation of this play occurred at the great Dionysia immediately prior to his appointment. Accordingly 442 B.C. is the commonly accepted date of this play.

⁷ Is reckoned as the thirty-second. If the time of their presentation is meant in this statement, these thirty-two plays would be distributed over the period lying between 469 B.C., when Sophocles presented his first play, and 443 B.C.

⁸ Suidas: Σαλοῦστιοι, σοφιστῆς, ἔγραψαν εἰς ἀμοιβὴν καὶ ἡρόδοτον ἱστορίαν, καὶ ἄλλα.

⁹ Ion was a writer of tragedy, of lyric poetry, an historian and philosopher, and lived in Chios about the time of Sophocles. The *Dithyrambs*, in which the statements referred to were contained, have not been preserved.

¹⁰ Mimnermus of Colophon, an elegiac poet who flourished about 630 B.C. Bergk, *Poet. Tyr.* ii. Pr. 21: videtur esse illius id quod de Antigone dixerat Mimermus.

¹¹ Theoclymenus, the seer mentioned in the *Odyssey*, xv. 329, xvii. 161, xx. 350.

- 14 ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκους. καὶ
 Ἀντιγόνη, θάπτει αὐτὸν πειρωμένη, παρὰ τοῦ Κρέον-
 τος κωλύεται, φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται.
 καὶ Λῆμων δέ, ὁ Κρέοντος, ἐρῶν αὐτῆς καὶ ἀφορήτως
 ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ, αὐτὸν διαχειρίζεται.
 20 ἔφ' ᾧ καὶ ἡ μήτηρ Εὐριδίκη τελευτᾷ τὸν βίον ἀγχόνη.

III.

- Ἀποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν
 μονομαχίῳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα
 αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ὑπειλήσας· τοῦτον
 Ἀντιγόνη ἢ ἀδελφὴ θάπτειν πειράται. Καὶ δὴ λα-
 5 θοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ
 θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροιεν.
 οὗτοι τὴν κόνην τὴν ἐπιβεβλημένην καθαίραντες οὐδὲν
 ἥττον ἐφροῦρουν. ἔπελθοῦσα ἡ Ἀντιγόνη καὶ γυμνὸν
 εὐροῦσα τὸν νεκρὸν ἀνοικτάσασα ἑαυτὴν εἰσαγγέλλει.
 10 ταύτην ὑπὸ τῶν φυλάκων παραδεδομένην Κρέων κατα-
 δικάζει καὶ ζῶσαν εἰς τῦμβον καθεῖρξεν. ἐπὶ τούτοις
 Λῆμων, ὁ Κρέοντος νιός, δὲ ἐμνᾶτο αὐτήν, ἀγανακτήσας
 ἑαυτὸν προσεπισφάζει τῇ κόρῃ ἀπολομένη ἀγχόνη.
 Τειρεσίον ταῦτα προθεσπίσας· ἔφ' ᾧ λυπηθεῖσα
 15 Εὐρυδίκη, ἡ Κρέοντος γαμετή, ἑαυτὴν ἀσφάζει. καὶ
 τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς
 θάνατον.

ΑΝΤΙΓΟΝΗ.

Τὰ τοῦ δράματος πρόσωπα.

Ἀντιγόνη.

Ἰσμήνη.

Χορὸς Θεβαίων γερόντων.

Κρέων.

Αἴμων.

Τυρεσίαι.

Φύλαξ ἄγγελος.

Ἄγγελος.

Εὐρυδίκη.

ΜΥΤΑΙ :

Two Servants of Creon.

An Attendant of Tiresias.

Two Maids of Eurydice.

FIRST SCENE. ANTIGONE AND ISMENE.

Πρόλογος.

ΑΝΤΙΓΟΝΗ.

ὦ κοῦραν ἀντάδελφον Ἰσμήνης(κᾶρα,
ἄρ' οἷσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν
ἀποῖον οὐχὶ νῦν ἐτι ζῶσαι τελεῖ ;

I. The rear of the stage represents a palace which has three doors, the middle door being the largest. At each side is a movable scene (4 *scenarum fronses*). That at the right of the spectators indicates the road to the city, that at the left the road to the country or to foreign parts. Antigone has sent for Ismene (18, 19) to come outside of the palace in order to hold this interview with her alone. The prologue indicates briefly the occurrences that precede the action of the play, and states the occasion of the conflict that forms the material of the tragedy (23-30).

κακῶν: Schol. *συγγενῶν*, of the same family. — ἀντάδελφον: of the same parents. Cf. *Leach, Eur.* 87, ἀντάδελφον αἷμα. — κᾶρα: expresses affection or respect in addressing a person. Cf. 809, 915; *G. T.* 050, ἰστέοντα κᾶρα. So *εἶπας* in *Lat.* Cf. *Hom. Od.* 1. 24, 2, ἴσται ἐὰν ἐπιτίθῃ. — By this combination of epithets Antigone betrays her emotion. The verse may be rendered: O my own dear sister Ismene, of kindred race.

2, 3. ὅτι . . . ἀποῖον οὐχὶ νῦν: that of the ill springing from Oedipus there is none that Zeus does not bring to pass,

οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἀτήσιμον
 & οὐτ' αἰσχροὺν οὐτ' ἄτιμον ἔσθ', ὅποιον οὐ
 τῶν σῶν τε καμῶν οὐκ ὀπωπ' ἐγὼ κακῶν.
 καὶ νῦν τί ταῦτ' αὖ φασι πανδήμῳ πόλει
 κήρυγμα θεῖναι τὸν στρατηγὸν ἄρτίως;
 ἔχεις τι κείσῃκουσας; ἧ σι λαμβάνει
 10 πρὸς τοὺς φίλους στείχοντα τῶς ἐχθρῶν κακῶ;

etc. *ἀλγεινὸν* αὐτὸ which is the indie. interr. after *οὐ* for *καὶ* *αὐτὸν* αὐτὸν, is a more animated way of saying *ἀλγος*, or *αὐτὸν* *κακὸν* *ἔστιν* *δὲ* *αὐτὸν*. Cf. O. T. 1401 f., *ἄρ' αὖ μὴ μέμνησθ' ἐνι* (*ναῖαντα* *ἔστιν*, *ἐνι*) *οὗ* *ἔργα* *ἔρδεται* *ὅμῃ* *εἰνα* *δὲ* *οὐδ'* *ἰὼν* *ἀπὸ* *ἑρασσεν* *αὐτὸν*. The use of the indie. for the dir. interr. is common. Cf. Eur. *Phoen.* 878, *ὅστις* *δ'* *οὐ* *ἀλγος* *ἔσται* *ἢ* *ἐχθρὸς* *ἔσται*. For other readings, see App. — *ἀπὸ*: originating from the parricide and incest of Oedipus. These evils are enumerated in part in 40-67. — *πᾶν*: *ἅπλ.*, as *ἡμεῖς* from *τῶν* *σῶν* *τε* *καμῶν* (6), which amplifies the thought of the possession of every ill. *πᾶν* *ζῶον* is taken as a gen. absol. by others. — *ἔνι*: throws its force upon *ζῶον* and strengthens the implied antithesis, "the rest being dead."

6. *ἀτήσιμον*: ruinous, baneful, from *ἀνῆρ* (which is used in the pass. in 37, 314). This is Dindorf's conjecture for *ἀπὸ* *ἀνδρ* of the Mss. (see App.), and is formed like *ἀσέβητος* (905), *ἀσελῆτος* (A. J. 1022), etc.

7. *αἰσχροὺν*, *ἄτιμον*: point to the shame and reproach inherited from Oedipus by his children, while *ἀλγεινὸν* and *ἀτήσιμον* refer to the fatal conflict of the brothers and the deplorable condition of the sisters.

8. *οὐ*: is a repetition of *οὐ* to add emphasis. See Kr. *Spr.* 67, 11, 3. A somewhat similar repetition of *οὐ* is

Phil. 416, *οὐχ* *ἂ* *Τυδίδης* *γόνος* *οὐδ'* *ἀπὸ* *κακῆς* *λαοφιλίᾳ* . . . *οὐ* *μὴ* *ἐλπίσειν*. — *κακῶν*: part. gen.; supply *δὲ* after *ἀπὸ*, forming supplementary pred. after *ζῶον*. G. 1624, 7; 11, 132 a.

7. *τί* *ταῦτ'* *αὖ* *αὐτὸν* . . . *τὰ* *κῆρυγμα* & . . . *σῶν*. A similar turn in 216, 1049, 1172; G. 1003; 11, 1012 a. — *αὐ*: identifying *ἡμεῖς* with *οὐ*. — *πανδήμῳ* *πόλει*: the whole body of the citizens, called *δοτιῶν* in 106.

8. *στρατηγόν*: Creon proclaims himself *βασιλεὺς* first in 102 ff.; as yet he is but *στρατηγός*.

9. *ἔχω*: "cognitum habeo. So Eur. *Orest.* 1130, *ἔχω* *ταυτὸν* *τάλασσαν* *δ'* *οὐκ* *ἔχω*. In Lat. *habere* sometimes has this sense." Wundt. — *ἀσέβητος*: for the crasis, see G. 43, 2; 11, 37 c.

10. *τῶν* *ἐχθρῶν*: evils proceeding from our enemies against our friends. The gen. of source with *στείχοντα* without a prep. Schol. *τὰ* *ἀπὸ* *τῶν* *ἐχθρῶν* *κατ'* *ἐκ* *ἡμῶν* *στείχοντα*. Soph. is fond of omitting preps. in such cases. Cf. O. T. 152, vi . . . *Πρόβου* *ἔστιν*; 182, *Βάκχῳ* *ἰσχυρῶς*; 580, *οὐδ'* *ἀπὸ* *καί* *ἔστιν*. *Phil.* 123 f., *τὰ* *κατ'* *ἐμὰ* *κίβη* *πρὸς* *αὐτὸς* *τῇ* *ἀμύρῳ* *Χέρου* *ἰσθῆ* (which is an exact parallel of our sent.). By *οὐ* *ἔστιν* she means Polyneices; by *τῶν* *ἐχθρῶν*, Creon, who had become *ἐχθρὸς* since the *αἴφνη* had come to her knowl-

ΙΣΜΗΝΗ.

ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὔθ' ἡδὺς οὐτ' ἀλγεωνὸς ἔκετ'. ἐξ οὗτου
δυναὶν ἀδελφοῖν ἐστερήθημεν δύο,
μὲν θανόντων ἡμέρᾳ διπλῇ χειρὶ·
15 ἐπεὶ δὲ φρουρὸς ἔστω Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἷδ' ὑπέρτερον,
οὐτ' ἐντυχούσα μᾶλλον αὐτ' ἐτοιμένη.

ΑΝΤΙΓΟΝΗ.

ᾗδ' ἡ καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
ταῦτ' οὐνεκ' ἐξέπεμπον, ὥς μόνῃ κλύεις.

edge. The plur. makes the statement more general. For similar instances, see 90, 276, 585. IV., with many other oddities, takes τῶν ἐχθρῶν as obj. gen. with κακὰ, i.e. evils that come upon enemies. Wind. understands by these evils the denial of burial rites, which applies equally well, however, to other interpretation.

11. Ἀντιγόη: occupies an apparatus in the fifth foot. Soph. admits the apparatus for the iambus in the first foot, and in the case of proper names also in the third, fourth, and fifth. — φίλων: obj. gen. with μῦθος, word concerning friends. Cf. O. T. 495, φίλων φίλῃσιν. Aj. 222, ἄντρος ἑγγύλας.

12. ἔξ σφω: "Soph. has not been careful to mark the exact sequence of the events preceding the action of the play. But the death of the brothers is supposed to have taken place some time before the rout of the Argive host." Camp.

13. δυναὶν ἀδελφοῖν: gen. of separation. See G. 1117; H. 748. Such combinations as δύο . . . δυναὶν . . . ἀδελφ., two . . . sons (142), αἰεὶ . . . τῶν

αἰῶν (929), μέγα μάλιν (977), and contrasts in numerals like δύο . . . μέγ (cf. 170, 989), are much sought by the tragic writers.

14. θανόντων: in agreement with ἀδελφοῖν. Such changes between dual and plur. are not infrequent; cf. 50. — διπλῇ: mutual; so in 170, but in 53 it has the more exact sense of double, and in 51 it is poetic for δύο.

15. ἐπεὶ: since. Schol. ἐφ' οὗ. So too in Hom. Iliad 80, ἐπεὶ καὶ ἔστω ἦν ἐνυκτὶν ἐν τῇ ἡμέρᾳ ἐκείνῃ.

16. ἐν νυκτὶ: the dialogue opens at the dawn succeeding the night in which the Argives fled. — ὑπέρτερον: further.

17. ἐντυχούσα καὶ: this clause is epexegetic of οὐδὲν ὑπέρτερον and in supplementary partic. const. after οἷδ' — μᾶλλον: to be taken with both participles.

18. ᾗδ' ἡ καλῶς: i.e. οὐδὲν ὑπέρτερον ἴσμεν. A reproach is implied that Ismene did not concern herself very much with what occurred outside of the palace.

19. τοῦτα: anticipates the clause introduced by ὥς. — ἐξέπεμπον: I sent

ΙΣΜΗΝΗ.

20 τί δ' ἔστι; δηλοῖς γάρ τι καλχαίμενος' ἔπος.

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῦν τὴ κασιγνήτῳ Κρέων
 τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;
 Ἑτεοκλῆα μὲν, ὡς λέγουσι, σὺν δίκῃ
 χρησθεὶς δικαίᾳ καὶ νόμῳ, κατὰ χθονὸς
 25 ἔκρυψε τοῖς ἐνερθῶν ἐντιμον νεκροῖς.

24 W. χρηστοῖς.

for you (to come) out. The ael. is used here for the mid.; so νέφεος in 191; mid. in O. T. 953. *εἰ μ' ἔκρυψεν θεῶν* τῶδε θαλάσσης.

20. δηλοῖς: trans., its object being the following clause. Cf. 242, 471. — καλχαίμενος: the excited mind is often likened to the sea made dark by a storm. So Eur. *Herac.* 40, *ἀπὶ τοῖδε καλχαίμεν γένεαι*. Cf. *Horn. Il.* xii. 553, *πολλὰ δέ σ' ἐκρόθη σέβρον*, — *έως*: matter; words of internal obj.

21. τί . . . ἔχει: the statement put in the form of a question expresses indignation. — γάρ: used here, and freq. in the dialogue, with an allusion of that for which the sent. thus introduced gives the reason. "Yes" or "No" may then be supplied to suit the connection. Cf. 511, 512, 656, 743. — τάφον: "since the partic. *ἀτιμάς* and *ἀτιμάσας* are used in the sense of *ἀτίδους* and *ἀτιμάσας*, the gen. seems to depend on the idea of *νέφος* in both, though it is more directly joined with the latter partic." Wund. See G. 1133; H. 745. W., Hll., and others take *τάφον* as a primitive gen. with *ἀτιμάσας*. — νῦν: dat. of interest. — τὴ κασιγνήτῳ: the whole

in appos. with its parts, *τὴν μὲν . . . τὸν δέ*. Cf. 681. G. 914; H. 624 d.

22. ἀτιμάσας ἔχει: the aor. or pf. partic. with *ἔχει* is used either as an emphatic form when the idea of possession is to be expressed, or simply to denote more vividly the continuance of the state or condition effected; here, and freq. in tragedy, in the latter way. Cf. 82, 71, 180, 192.

24. χρηστοῖς κτλ.: having treated with righteous justice and according to law. See App. — *ἐκρ. κρυάει*: Cf. Eur. *Phoen.* 1051, *ἐκρυσεν τὴν ἑλκν*.

25. ἔκρυψεν: buried; so in 285. — *ἐνερθῶν*: lit. from below. So *πρόθεν*, *ἐκπρόθεν*, *ἐκπρόθεν*, etc., are often used without reference to motion. Cf. 1070. — *νεκροῖς*: the Greeks seem to have believed that the spirits of the dead whose bodies were unburied could not enter into the realm of Hades, but were doomed to wander until their bodies received burial rites. No curse was so terrible as that one "might die without burial." It is, therefore, not surprising that the tragedy of the *Antigone* should hinge upon the discharge of this duty. Cf. *Horn. Il.* xxiii. 71 ff.

τὸν δ' ἀθλίως θανόντα Πολυνείκοις νέκυν
 ἀπτοῖσιν φασιν ἐκκεκρηῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκυσαί τινα,
 εἴαν δ' ἄταφον, ἄκλαυτον, αἰωνοῖς γλυκὺν
 30 θησαυρὸν εἰσπορώσῃ πρὸς χάριν βορᾶς.
 τοιαῦτά φασιν τὸν ἀγαθὸν Κρίοντα σοὶ
 κἄμοί — λέγω γὰρ κἄμέ — κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῦσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύσσοντα, καὶ τὸ πρᾶγμ' ἄγειν
 35 οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοὶ ταῦτα, καὶ δείξεις τάχα

23. τὸν δέ: E is anathetic to μέ in 23. — ἀθλίως: indicates the pity of the sister. — θανόντα: belongs to Πολυνείκοις in thought, although in agreement with νέκυν.

27. φασί: subj. indir., like the Eng. they say. — ἐκκεκρηῦχθαι: pass.; the following info. are its subj.

29. εἴ: the subj. is πάντας implied in τὸν. — ἀταφον: supply εἶναι after εἴαν. Cf. Trach. 1083, ἀτάφονον μ' εἴαν. — αἰωνοῖς: dat. of interest with θησαυρὸν [= εὖρημα], which is in appos. with νέκυν.

30. πρὸς χάριν βορᾶς: either expresses the purpose, εἴαν τοῖς αἰωνοῖς ἴω ᾧ αὐταῖς βορᾶ, or perhaps better taken with εἰσπορώσῃ, when the sense will be looking to the pleasure of a repast (Schol. πρὸς τέλει τρεφῆς), or looking *hymn* (it) for the sake of food (πρὸς χάριτι = εὖρημα).

31. τὸν ἀγαθόν: ironical. So in 275.

32. σοὶ κἄμοι: the decree was proclaimed to the citizens, but Antigone represents it, with an exaggeration due to her excited feelings, as aimed

esp. at Ismene and herself, since the duty of interment pertained to them first of all as the nearest of kin to the slain. — κἄμέ: treated as an isolated word. κἄμοι might have been repeated. Cf. 54i in 587.

33. μή: unites in Soph. with εἴ, καὶ αἴ, οὐκ, οὐχί, and ἀπὸ, by *synthesis*. See G. 47; H. 78. Cf. 263, 535. For the use of μή with a ptych. expressing cond., see G. 1612; H. 1025.

34. σαφῇ: pred., with προκηρύσσοντα. — προκηρύσσοντα: for the use of the fut. partic. to express purpose, see G. 1553, 4; H. 900 c. — ἄγειν: lead, escort; like Lat. *ducere*.

35. οὐ παρ' οὐδέν: as equal to nothing, i.e. not of no account. Cf. 486. — οὕτως: negl.

36. προκεῖσθαι: supply τούτω from 35 as indir. obj. — δημόλευστον: by public law. This compound is not found elsewhere except in Lycophia (Alex. 381, πρὸς θεῶν δημόλευστον), who borrowed it from Soph.

37. αἰωνοῖς κτλ.: such is the punishment. Cf. El. 701, τὰ αὐτὰ οὐ τούτ'

εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαῖφρον, εἰ τὰδ' ἐν ταύταις. ἐγὼ
40 λύουσ' ἂν ἢ φάππουσα προσθείμην πλέον;

ΑΝΤΙΓΟΝΗ.

εἰ συμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποῖόν τι κινδύνευμα; τοῖ γνώμης ποτ' εἶ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφίᾳς χερσὶ

tertia. — *οὐ*: ethical *dei*. G. 1171; II. 779.

38. ἐσθλῶν: *sc. καὶ*. In accordance with the principle of the ancients *fortius creantur fortibus et bonis*. Cf. Phil. 874. εὐγενὴς ἡ φύσις ἐξ εὐγενῶν ἢ κακῶν.

39, 40. τί . . . προσθείμην πλέον: III. *what more could I add*, i.e. *of what use could I be?* (not as L. and S., *what should I gain?*). Cf. O. C. 767, οἷα βέλαι βέλαι προσθείσθαι χάρις; — εἰ τὰδ' ἐν ταύταις: Schol. εἰ ταῦτα κρίνω δαίδωται. — λύουσ' ἢ φάππουσα: a colloquial phrase, like εἰ ἄν ἢ τί φωνῶν, *either way* or *either way*, having the general sense of in *what possible way*. The expression is evidently borrowed from the art of weaving, "by loosening the web or by tying fast a new thread." Cf. Aj. 1310, εἰ μὴ λυέμεν ἀλλὰ πύλλωμεν ὄφρ' αἶ. W. understands λύουσα to refer definitely to Ismene's attempt by entreaties to conciliate Creon, and φάππουσα to her violent opposition, which would involve a new conflict. Others take λύουσα in the sense of

unloosing, i.e. *violating* (like *λύειν νόμον*), and φάππουσα in the Homeric sense of *confining* (Schol. *ἀσφαλίζω*) the decree. So L. and S.

41. ξυνεργάσει: the ending *-ει* for the more usual *-η* is freq. in the dialogue. Cf. 96, 98. See G. 624; II. 384.

42. κινδύνευμα: *vergnate accus.* after the first two verbs in the preceding verse — γνώμης: part. gen. G. 1088; II. 757. — εἶ: *tuam* *clm*. Cf. O. C. 170. ποτ' ἐν φρονέειν (ἀδρ);

43. The const. of 41 is continued as if 42 had not intervened. Antigone's calm decision presents a strong contrast to the painful agitation of Ismene. — ξὺν: together with τῇδε χερσὶ, i.e. τῇ ἐξῆς χερσὶ. Antigone holds up her right hand as she speaks. Others join χερσὶ directly with κουφίᾳς and take ξὺν τῇδε as equiv. to ξὺν ἐμοί. — κουφίᾳς: κουφίζω = to raise up for burial. Antigone's first intention is to lift the body with Ismene's help, and give it proper burial. Being unable to do this unaided, she sprinkles the dust.

ΙΣΜΗΝΗ.

ἤ γὰρ καὶς θάπτεω σφ', ἀπόρητον πόλει;

ΑΝΤΙΓΟΝΗ.

45 τὸν γοῦν ἐμὸν καὶ τὸν σόν, ἦν σὺ μὴ θέλῃς,
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἁλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλιά, Κρέοντος ἀντειρηκός;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργεω μέτα.

ΙΣΜΗΝΗ.

οἶμοι· φρόνησον, ὦ καυιγνήτη, πατὴρ
50 ὥς νῦν ἀπεχθὲς δυσκλεῆς τ' ἀπώλετο,

46 W. brackets this verse.

44. γὰρ: expresses surprise, like Lat. *nam*, Eng. *now*, *why*. *What, do you intend, etc.* Cf. also 574, 732, 736. — σφ' and the Dor. *se* are used by the tragedians for the singular and fem., sing. and plur. σφέ is sometimes used reflexively, and *se* may be neut. — ἀπόρητον: in appos. with θάπτεω.

45. τὸν ... ἐμὸν *et c.*: in appos. with σφέ. — ἄλλῃ: sc. θάπτεω. Antigone says "I shall at any rate bury my brother, and in doing that yours also, (if you shall not be willing to do it." Others with a different punctuation: "I shall at least bury my brother even if you shall not be willing to bury yours."

47. σχετλιά *staring, reckless*. Ismene comes back to the thought of 44.

48. οὐδὲν: *any*. — τῶν ἐμῶν: though plur., refers particularly to Poly-

nices. Cf. τοῖς φίλοις, 10. Gen. of separation with ἀργεῖν. — μέτα: *i.e.* *μέτεστιν*.

50. "Ismene now bids her sister reflect upon the series of misfortunes which had befallen their ill-starred family, and not add by her imprudent conduct to their troubles." 51. — νῦν: *at of interest*. — ἀπεχθὲς δυσκλεῆς *etc.*: *detested and infamous*. For the Hom. version of the Theban myth, see Hom. *Od.* xi. 271 ff. In the three plays written by Soph. on the Oedipus legend the details of the story are varied to suit the purpose of each play. In the *O.C.*, the aged king passes from earth by a glorious translation; the Thebans desire the possession of his grave, and the place of his departure becomes in Attic legend a sanctuary of refuge. In the *O.T.*, the death of the king does not follow upon his self-inflicted blindness, and in this

- πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
 ὄφεις ἀράξας αὐτὸς αὐτουργῷ χερί-
 ἔπειτα μῆτηρ καὶ γυνή, διπλοῦν ἔπος,
 πλεκταῖσιν ἀρτάναισι λαβᾶται βίον.
 55 τρίτον δ' ἀδελφῶ δύο μίαν καθ' ἡμέραν
 αὐτακτονοῦντε, τῷ θαλασπύρῳ, μόρον
 κοινὸν κατεργάσαντ' ἐπ' ἀλλήλων χεροῦν.
 νῦν δ' αὖ μόνᾳ δὴ νῦν λελειμμένα σκόπει
 ὄσῳ κάκιστ' ὀλοῦμεθ', εἰ νόμον βίᾳ
 60 φῆφον τυράννων ἢ κράτη παρέξιμεν.

passage also *ἀράξας* is prior in time to *ἀλπε*. The blinding of his eyes follows upon the suicide of Iocasta in the *O. T.*, and this is not contradicted by *ἐπειτα* (52), as this word here simply introduces the second fact of the narration without regard to sequence in time.

51. *πρὸς*: in consequence of. Cf. *O. T.* 1220, *πρὸς νόστον καὶ αἰτίαν*; — *αὐτοφώρων*: lit. caught in the very act. The obj. is transferred here from the doer to the thing done, and the idea is that Oedipus was caught in the guilt of incest. We may render, *murderers discovered at the very time they were done*. The same self-subjected construction given is favored by Jebb, and is supported by the later representation found in the *O. T.*, in which the detection through the efforts of Oedipus himself is an invention of the poet which is foreign to the original form of the myth. — *ἐπιπλοῦν*: see on 14.

52. *διπλοῦν ἔπος*: Schol. *διπλοῦν ἔπος ἔχουσα*. Double in reference to Iocasta's relation to Oedipus.

54. Cf. *O. T.* 1203, *ὅς θη κρημαστὴν τῆς γυναικὸς ἀνέσθαι ἀπενταῖσιν αἰῶσι καὶ συνελευμένῃ*. — *λαβᾶται*: ends disgracefully.

55. *τρίτον δ'*: as if *πρῶτον μὲν* had preceded *ἐπειτα* in the enumeration. — *ἐπὶ μίαν*: see on 13.

56. *αὐτακτονοῦντε*: by mutual slaughter, as if *ἀλλήλοφθοῦντε*. Cf. 172. The verb is used in the reciprocal sense in 145 also. Cf. Leach. *Syn.* 505, *καὶ ὁὕτως ἐν χερσὶν αὐτακτέων*.

57. *κατεργάσαντο* *χεροῖ*: translate as if it were *κατεργάσαντο χερεὶ μόρον ἐν ἀλλήλοις*. This use of *τε* is common. Cf. Hom. *Il.* iii. 152, *ἐν ἀλλήλοισι φέρον καλὸν ἔργον ἄρσιν*. — *χεροῖ*: i.e. of means, by violent hands. *χείρ, ποῖ*, and similar words are often added for the sake of vividness.

58. 56: gives emphasis to *μόνα*, like Eng. *all alone*. — *νῦν*: transferred from the dependent clause and made more emphatic. Prolepsis. See II. 378.

59. *ὅσῳ*: by how much. — *κάκιστα*: i.e. of all the members of the royal house. *ἰσμενε* represents the case in an exaggerated tone, so as to work upon the feelings of her sister. — *ἐλαττωθεῖς*: change of number. See on 14. — *ὥς μιν βίᾳ*: in defiance of the law. In 70, *βίᾳ πολλοῦ*.

60. *τυράννων*: plur. for sing., as in 10. The gen. admits both subst.

ἀλλ' ἔνοον χρη τοῦτο μὲν γυναῖχ' ὅτι
 ἔφμεν, ὥς πρὸς ἀνδρας οὐ μαχουμένα·
 ἔπειτα δ' οὔνεκ' ἀρχόμεσθ' ἐκ κρείσσονων,
 καὶ ταῦτ' ἀκούειν κατὰ τῶνδ' ἀλγίονα.
 65 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
 σύγγνοιαν ἴσχω, ὥς βιάζομαι τάδε.
 τοῖς δὲ τέλει βεβῶσι πείσομαι· τὸ γὰρ
 περισσὰ πρᾶσσειν οὐκ ἔχει νῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὐτ' ἂν καλεύσαιμ' οὐτ' ἂν, εἰ θέλοις ἔτι

61. τοῦτο μὲν: *id est*, in the first place, with which *τοῦτο μὲν* below is correlated. Cf. O. C. 440, τοῦτο μὲν... of δέ. Cf. also Phil. 1342, τοῦτο μὲν... ἵνα. — γυναῖκα: pred. after ἔφμεν. See G. 907; H. 590. L. and S. φῶν B. Π. Cf. 70.

62. ὥς: join with μαχουμένα; lit. as not being about to contend, i.e. as not being [δὲ καὶ] to contend. Cf. O. T. 625, ὥς οὐχ ἐπείθεον λόγους; El. 1055, ὥς οὐχ ἐνέπρεσσαν κωκυτῶν. The same sentiment is found in El. 1397, γυνὴ μὲν οὐδ' ἀνδρ' ἔσται, οὐδέ τις δ' ἄνθρωπος τῶν ἀνθρώπων χειρὶ.

63. οὔνεκ'...ἀκούειν: three clauses are proposed: (1) ἀκούειν = δεῖ, be cause, and ἀκούειν depends on ἔφμεν. (It may be objected that ἀκούειν is not stated to be a determination of nature but a result of circumstances.) (2) ἀκούειν as before, but ἀκούειν depends on χρὴ supplied from 61. (But is not the principal notion in ἀκούειν?) (3) ἀκούειν = ἵνα, and ἀκούειν depends on ἐρχόμεσθ' as an epexegetic inf., where ἵνα might be prefixed. So W. and most edit. — ἐρχόμεσθ': for the form, see G. 777, 1; H. 870 D, c.

64. καὶ...καὶ: both...and still.

— ἀκούειν: obey. Cf. Elect. 340, τῶν κρατούντων ἐστὶ πάντ' ἀκούειν. — τῶνδ': refers to the same as τῶνα.

65. τοὺς θεὰ χθονός: refers to Polynices. In 77 Antigone first refers to the gods. The plur. as in 10.

66. The tragic writers often use in place of the verb the corresponding subst. with ἔχειν, ἵσχειν, εἶναι, τρέφειν, τίθεσθαι, to make prominent the state implied in the subst. — τάδε: accus. of cognate meaning, the noun being implied in the verb. G. 1064; Π. 710 b. Cf. Lat. haec ego. Cf. 1078.

67. βεβῶσι: the verbs come, go, and stand are often used by the tragedians for the more colorless become and be. Cf. Elect. 1056, δὲν ἐν ποταμῷ βεβήκασι. — Ἰσμενός refers to Creon.

68. περισσὰ: things superfluous, hence extravagant.

69. ὥς: in anticipation of ἴσχω, before which it is repeated. Such a repetition of ὥς often occurs when special emphasis is to be given to some word or phrase in close connection with which ὥς is then placed, as ἡμεῖς γὰρ in this sent. See GMT. 228.

70 πρᾶσσεω, ἐμοῦ γ' αὖ ἡδέως ὀρώης μετὰ.
 ἀλλ' ἴσθ' ὅποια σοὶ δοκεῖ· κεύθω δ' ἐγὼ
 θάψω. καλὸν μοι τοῦτο ποιοῖσθαι θανεῖν·
 φίλη μετ' αὐτοῦ κείσασθαι, φίλου μετὰ,
 ὅσια πανουργήσας'. ἐπεὶ πλείων χρόνος
 75 ὅν δει μ' ἀρέσκειν τοῖς κάτω τῶν ἐμβάδε·
 ἐκεῖ γάρ αἰεὶ κείσομαι. σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ὅτιμ' ἀτιμάσας' ἔχε.

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιῶμαι, τὸ δὲ
 βία πολιτῶν ὄραν ἔφην ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

80 σὺ μὲν τὰδ' αὖ προὔχοι· ἐγὼ δὲ δὴ τάφον
 χώσουσ' ἀδελφεῷ φιλοτάτῳ πορεύσομαι.

71 W. ὑπάα. 78 W. αἰε.

70. *ἐμοῦ*: with *μετὰ* for the accent, see G. 116; II. 109. — *ἡδέως* sc. *ἐμὲ*. Cf. 431. Transl.: wouldst thou acting with me be agreeable to me.

71. *ἴσθ' ὅποια σοὶ δοκεῖ*: be such as *μετα* good in your sight (i.e. *ἴσθαι*). *ἴσθ' ἴσθαι* *ἐμὲ*. Cf. Phil. 1039, *ταῦτά σοι εἰμ' ἴσθαι*.

72. *θάψω*: the position of this word and the following *ἀσπύκτων* give emphasis and indicate the firm determination of the heroine. "Antigone knows from the beginning, with the heightened consciousness of passion, the consequences of her act. There is no 'irony of fortune' so far as she is concerned." Camp.

74. *ὅσια πανουργήσας*: presents in a striking light the entire conflict of this tragedy. Antigone violates the decree of the ruler, but in doing so she performs a religious and holy

deed. Cf. 224. The form of the expression is the so-called *exhymaron*. So in Eng. "cruel kindness," "wise goodness." The Oxford edit. quotes from Young's *Night Thoughts*, "with pious marriage = grave I stole."

75. *ἐν*: *within*, of duration of time. — *τῶν ἐμβάδε*: concisely for *ἐν τοῖς μ' ἀρέσκειν τοῖς ἐμβάδε*. For the gen., see G. 1163; II. 643 h.

76. *ταῖς*: i.e. in shades.

77. *τὰ τῶν θεῶν ἔντατα*: i.e. *ἐν τοῖς θεῶν ἔντατα* *καί* *ἐντατα*, the idea of burial. — *ἀτιμάσας' ἔχε*: see on 22.

78, 79. *τὸ ὄραν*: join with *ἀμήχανος*. G. 1546; II. 951. *I am incapable of acting against the will, etc.*

80. *ὡς προὔχοι*: *προέχεται*, hold before one's self as a screen, hence allege as a pretext. For the opt. with *ἐν* expressing mild command, see G317. 237. — *ὅτι*: now, as the next thing to be done

ΣΕΜΗΝΗ.

οἶμοι ταλαύης, ὡς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει· τὸν σὺν ἐξόρθου πότμον.

ΣΕΜΗΝΗ.

ἀλλ' οἶν προσηνύσης γε τοῦτο μηδενὶ
85 τοῦργον. κρυφῇ δὲ κεῖθε, σὺν δ' αὐτῶς ἐγώ.

ΑΝΤΙΓΟΝΗ.

οἶμοι, καταῦδα. πολλὰν ἐχθίαν ἔσει
σιγῶσ', ἐὰν μὴ πᾶσι κηρύξης τάδε.

ΣΕΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἷδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῶ με χρή.

ΣΕΜΗΝΗ.

90 εἰ καὶ διωθήσει γ'· ἀλλ' ἀμνηστῶν ἐρᾷς.

82. ταλαύης: with αἶμα; and ὡς the tragic writers connect pron. and adj. in the gen. only when there refer to the second or third pers. For the first pers. the nom. is used. Hence ταλαύης must refer to Antigone. See C. 1129; II. 781. — δε: excl.; so in 830, 1178, 1270.

84. ἀλλ' οἶν: *but* of all events. — προσηνύσης . . . μηδενὶ: the usual position of the neg. before the cardinal is here reversed. So *Phil.* 382, αἶμα; φράσσει μὴ μὴ ἴδρα. For the subjv. in prohibition, see C. 1245; H. 874 κ.

86. αἶμα: here an excl. of impatience. Cf. 320. Oh, no! Speak it not

(καταῦδα)! — πολλὰν: adv. *across*. This form, which is Ion., occurs in tragedy besides here only in *Trach.* 1190 (πολλὰν ἔλασσ'), and there also in a trimeter.

87. σιγῶσα: *by your silence*. ἐὰν μὴ κτί. *exhibits σιγῶσα* further. Such a neg. additional clause to give emphasis to the affirmation is not infrequent. Cf. 443, 492. Antigone shows her increasing emotion.

88. θερμὴν ἐπὶ ψυχροῖσι: *you have a heart hot for chilling words*, i.e. that caused one to shiver with fear. So *Ion.* speaks of φόβος κρυαῖς, and *Isid.* *has κρυάει μετάνωμα*.

90. ἀμνηστῶν: *you desire impious*.

ΑΝΤΙΓΟΝΗ.

οὔκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρῶν οὐ πρόπει τὰμμήχανα.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανάτῳ προσκίσει δίκη.93 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεῶν τούτο· πείσομαι γὰρ οὐ
τοσαῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ἑρβῶς φίλῃ.

ricable things. ἄνεστα θυμὸς: passion almost proverbial.

91. οἰκιστὴν: to be distinguished from οἰσέω. — πεπαύσομαι: the tense is emphatic. See O. 1200.

92. ἀρχὴν: adv., at all; join with αὐ. See G. 1060; II. 710.

93. ἐχθαρεῖ: pres. in acc. — ἐξ ἐμοῦ: differs from ἐκ ἐμοῦ as indicating source rather than agency. It suggests ἐξ ἐμοῦ in 95.

94. Contrasted with the sentiment of αἶ. — προσκίσει δίκη: you will be jointly hateful to him that is dead.

95. εἰ: one syllable by synizesis. Cf. O. T. 1451, ἀλλ' εἰ με νοέω. — ἐξ ἐμοῦ: more emphatic than ἐκ. Cf. 1210; Elect. 610, ὃ ἐκ σοῦ θυμώσω.

96. τὸ δεῶν τούτο: accented; what seems to you so dreadful, referring to the thought of 89. — αὐ: stands after its verb, as in 223.

97. μὴ οὐ καλῶς θανεῖν: School. οἷον δεῖναι πείσομαι ὅτι με τῆς αὐ.

κλέος τοῦ καλοῦ θανάτου ἀνεπηρεσῆται. For μὴ οὐ where αὐ strengthens the preceding neg., see O. 1010; II. 1034.

99. ἔρχα: in the sense of going away also in 1100, 1167. — τοῖς φίλοις: the sense as in 73; you are truly full of love for your loved ones, meaning esp. Polynece. So IV. and many edit. following the Schol., εἰς τοὺς δὲ τῷ θανάτῳ. But this seems tame, and inconsistent with the character of Ismene, who would not wish to imply that her love for her brother was less than Antigone's. Cf. 67 ff. Preferable is the interpretation of Nauck, Bonitz, Wundt, et al., who understand Ismene to say "however devoid of good sense you may be, you are still truly beloved by your friends," i.e. especially by Ismene. πῶς can mean either being or beloved. — Antigone retires behind the last παύσις. Ismene returns to the woman's apartment within the palace.

SECOND SCENE. CHORUS. AFTERWARDS CREEON WITH TWO
HIERALTES.

Πάροδος.

ΧΟΡΟΣ

Στροφή α.

- 100 ἀκτὶς ἀελίου, τὸ καλλίστον ἐπταπύλω φαίεν θήβα;
τῶν προτέρων φάος,
ἐφάνθη ποτ', ὃ χρυσέας ἀμέρας βλέφαρον. Δις καὶ οὖν
106 ὑπὲρ βεβήρων μολούσα,

Antigone goes to the Νῆμεαι ἀνάκτορα (cf. Aesch. Sept. 460), before which the brothers had fallen and near which the corpse of Polyneices was lying. The Chorus, composed of fifteen venerable and prominent citizens of Thebes, enter the orchestra through the right parodos. They halt and greet the rising sun, probably in the attitude of prayer, with raised arms and extended hands. They exult in the victory. Then they advance to their position about the thymelæ in the proper marching measure, the anapaestic, and depict in alternate march and dance movement the struggle and its issue. At the close of the ode, they give expression anew to the joy of the triumph, and exhort to give thanks to the gods. The Chorus remain in the orchestra during the whole of the play. The first strophe and antistrophe of the ode consist of smooth Glyconic verses, in which the first period portrays the advances of the steeds of the sun and the retreat of those of the enemy, and the second period, with the resolved tribulations (106, 126), the rapidity of the flight and the tumult of the battle

The Phœcean verse usually forms the close of Glyconic periods. Between the strophes intervene anapaestic systems. These formed in the oldest style of the tragedy the proper parodos. Here also they serve as a march measure. The last system serves to introduce the person who is next to appear on the stage. While such an announcement of the person never occurs in the case of menials or messengers, it is rarely omitted in other instances (once in this play, 989) in the older drama.

100. ἀέλιος: Dor. cf. ἡλιος, Att. ἥλιος. The lyric parts of the tragedy have many Dor. forms, since the odes and choral hymns in honor of Dionysus, from which the drama was developed, had their origin among the Dorians.

101. ἑστῶτα: a standing epithet of Thebes (cf. 113, 141), distinguishing it from Egyptian Thebes, which was ἐκστῶτα.

102. τῶν προτέρων: a mingling of two concepts, ἀλλὰ τῶν προτέρων, and ἀλλὰ τῶν νῦν. So in 1212.

103. ἐφάνθη: with φάος, φάος, is an instance of what the rhetoricians call παρέχουσι. Cf. 974. Phil. 227, ἔφη

τὸν λεῖκασπ' Ἀργάθεν [ἐκ] φῶτα βάντα πανταγία,
φυγίδα πρόδρομον ὀξυτέρῳ κινήτασα χαλινῷ.

110 ὄν' ἐφ' ἡμετέρῃ γῇ Πολυνείκης,
ἀρθεὶς νεκρέων ἐξ ἀμφιλόγων,

106. W. Ἀργαγνῆ. 108. W. ὀξυτέρῳ.

δραττοσ φῶτα. — *word*: at length. The day of deliverance had been long wished for.

104. βλάφαν: poetic for ἔμα. Eur., *Phoen.* 648, calls the moon *νοτιά ἀφ' ἧς βλάφαν*.

105. Διφράων: the stream of Dirce flows along the western portion of the city, but unites afterward, north of it, with the rivulet Ismenus, which flows along the eastern part. Soph. unites both under the name of the one more celebrated in the myth. Cf. 614. No where in Greece can purer and cooler water be found than at Thebes. The Theban poet whom Horace calls "Iliacensis, cyrenius" begins his first Olympian ode with *ἄριστον μὲν ἔστω*. — *φῶτα*: ever.

106. λεῖκασπαι: the Argives are called *λεῖκασπαι στρατοὶ* in Eur., *Phoen.* 1007, and in Aesch., *Sept.* 82. This epithet may owe its origin to the similarity of sound between *σπῆρ* and ἄσπρ. Others suppose that the shields of the Argives were faced with a plate of metal, prob. of copper, and that this highly burnished appearance is referred to not only here but also in 114. — *τε*: with Ἀργάθεν is similar to *Il.* viii. 304, *ἐξ Αἰετῶθεν*. The addition of *ἐκ* completes the metre. Cf. the corresponding verse, 121 of the antistrophe. See App.

107. φῶτα: obj. of *πανταγία*, Admetus and his host. — *πανταγία*: found

only here and later in the ancient lexiceographers.

108. πρῶταρον: at headlong pace; i.e. so as to become a precipitous fugitive. — ὀξυτέρῳ: ill. with *σῆμαρ* beside. In Eng. a sharp pace means a rapid one. Cf. 1238, *δένων βῆμα*. The Argives fled more rapidly with the daylight than before.

109. αὐτάρως: having urged on, refers back to *ἔστω* and is prior to *μελλῶνα*. The sun is said to do that of which it is merely the occasion. Cf. *O. T.* 408, *ἴδ' ἔμην φῶτα* as *ἐκ βαφλαρῶ*.

110. ὄν: refers back to φῶτα and is the obj. of a verb to be supplied (*ἔστω* in the reading of W.). Schol., *δὲτις στρατὸς Ἀργείων ἔστωις ἡ Πολυνείκης*, which led W. first to propose *ἐσθῆργον*, and Boeckh to insert *ἀγογὸν βούρειον*.

111. ἀφῆκε: i.e. from quiet repose. Schol., *ἀφῆκε* εἰς θυμὸν καὶ παρῆεν δόξαι. Some suppose that the word suggests the image of the bird "soaring on high." — *ἐξ*: = *ἐκ*, by means of. — *νεκρέων*: two syllables by synthesis. See *G.* 47; *Il.* 42. A play upon the name Πολυνείκης, from *νεκός* and *νίκης*. Cf. Aesch., *Sept.* 825, of *ὄντ' ἀπὸς κατ' ἐπαινοῦ καὶ πολυνείκης* *ἐλαττο*. Eur., *Phoen.* 630, *Πολυνείκης νεκρὸν ἐπαινοῦ*. — ἀμφιλόγων: with *σπῆρα* on both sides, hence *straggling*. Cf. Eur., *Phoen.* 600, *ἀμφιλατὸς ἔστω*.

* * * ὄξεια κλάζων
 αἰετὸς ἐς γῆν' ὡς ὑπερέπτη,
 λευκῆς χιόρος πτέρυνγ' στεγανός,
 115 πολλῶν μεθ' ὀπλῶν
 ζύν θ' ἰπποκόμοις κορύβεσσιν.

Ἀποτροφή α

στὰς δ' ὑπὲρ μελάρων φονέσασιν ἀμφιχανῶν
 κύκλῳ λόγχαις ἐπτάπυλον στόμα,
 120 ἔβα, πρὶν ποθ' ἁμετέρων αἱμάτων γένεσιν πλησθῆναι
 τε καὶ ἰστεφάωμα πύργων

112. W. ἔρσαν· κένος δ' ὄξεια κλάζων.

113. W. αἰετὸς ὡς γῆν' ὑπερέπτη.

122. W. γένεσι πλησθῆναι καὶ πρὶν.

112. ὄξεια κλάζων: a figure freq. met with in Hom. Cf. II. xvi. 429, ὅν' αἰγυπιοὶ γαυρόσχευε πτέρη φ' ἤραλ' μεγάλα κλάζοντο μάχωνται.

113. ὡς: for the sense, see G. 128, 2; II. 112. — ὑπερέπτη: flew over: with αἰν the sense is to hover over and swoop down upon, after the manner of an eagle.

114. λευκῆς κτλ.: covered with plumage white as snow. See on 106. The gen. is that of characteristic. Cf. O. T. 623, τάλας πρόσσωρον. Cf. Aesch. Sept. 194, μεγάλας ἀνέρον ἐν πόλει.

"An eagle swooped, as mightily as,
 The silver-plumed hawk with snow-covered
 wing." — Danaë's 'Ode of Souda.

116. ἰπποκόμοις κορύβεσσιν: an Hom. expression. Cf. II. xiii. 132, ἰπποκόμοι κόρυβες λαοφροῖσι φάλασιν. The pl. in -οισι is used elsewhere by Soph., only in lyric parts, as in 976, 1207.

117. ποθ' δ' ὑπὲρ: probably refers to

the position of the Argive camp on the Ismarian hill. — The image of the eagle is dropped, and the savage eagerness of the foe is likened to the fury of a monster thirsting for blood. Thus the poet is gradually led into changing the likeness from an eagle to a dragon. A somewhat similar change of image occurs in Aesch. Sept., where Tydeus is first likened to a δράκων (381) and then to a τέρας (392).

118. κύκλῳ: adv., all around. Cf. 241.

119. ἐπτάπυλον στόμα: mouth of seven gates, a bold turn for seven gates which served as mouths. Cf. Eur. Suppl. 401, ἀπ' ἐνταπύρου πόλεως.

121. αἱμάτων: gen. of fulcres. The pl. of αἷμα is not found elsewhere in Soph. Aesch. has it eight, Eur. nine times. — γένεσιν: dat. of place. See G. 1150; H. 783. — πλησθῆναι: inf. after πρὶν. See G. 1470; II. Dab.

πυκάνει' Ἰφαιστον εἰλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθ',
 125 πάταγος Ἄρειος. ἀντιπάλῳ δυσχείρωμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
 ὑπερεχθαίρει, καὶ σφας ἰσιδῶν
 πολλῷ ρεύματι προσνισσαμένους
 130 χρυσοῦ καναχῆς ὑπέροπτα,
 παλτρῷ ρίπτει πυρὶ βαλβίδων
 ἐπ' ἄκρων ἤδη
 νίκην ὀρμῶντ' ἀλαλάζαι.

130. W. ὑπερόπτην.

123. πυκάνει' Ἰφαιστον: of the kind is mentioned what belongs really to his gift alone; so in 1007. The fire of torches is meant, these being usually made with pitch.

124-126. Such a tumult of war raised about his tent (i.e. of the retreating Argives), we cannot not to be resisted by the dragon for. τοῖος always gives the reason in Soph. for what precedes, here for εἰλεῖν. Cf. O. T. 1303, οἷός τοι εἶναι δεινὸν καὶ τοῖον φρεσὶν παρέχει μοι. Aj. 240, οὐκ οὐ μὴ τις ὄψεται τοῖον φῶκατα ἐφ' αὐτὸν λείβει. — ἐτάθ': like τίθειν βάθ'. Cf. Hom. Il. xvii. 161, τοὶ Πατρόκλῳ τέτατα πρῶτον ἐτάθη. — δυσχείρωμα: used only here. Cf. δυσχείρως, hard to wield. Nom. in appon. with πάταγος. — δράκοντι: dat. of interest with δυσχείρωμα. δράκων is a term freq. used of an enemy. So Aesch. Cho. 1047, τοῖον δρᾶκόντα καὶ Λαγιάδην καὶ Κλυταιμνήστραν; Eur. Orest. 479, ἡ ἀντιφρόνως δράκων, cf. Orestes. In Aesch. Sept. 230, the Theban chorus fears the Argives δράκοντες ὅτι τοὶ τελευτᾷ, and in 381, Τυφάων, one of the assailants, μαρτύρῃ ὅτι δράκων βαί.

129. ρεύματι: dat. of manner. ῥεύμα of an armed host, freq. Cf. Aesch. Pers. 412, ῥεύμα Περσικοῦ στρατοῦ.

130. καναχῆς: lit. in a great stream of clank of gold, i.e. of clanking gold. The reference is to the noise or clank of their gilded weapons on the march. — ὑπέροπτα: disdainfully; pers. pl., used adv. Cf. O. T. 887, εἰ δὲ τις ὑπέροπτα χερσὶν ἢ λόγῳ παύεται.

131. παλτρῷ κτ.: smites with thunder-thunderbolt. The word παλτρῷ suggests the zigzag flicker of the lightning. — βαλβίδων ἐπ' ἄκρων: upon the summit of the tent-roofs. The metaphor is taken from the ἑρμῆος θέλω, in which the runner goes to complete the entire circuit and return to the starting-point; hence goal.

133. ὀρμῶντα: in agreement with the supplied obj. of ῥίπτει; one who was hurrying. The reference is to Capaneus, one of the seven that had the Argive host. Cf. Aesch. Sept. 432; Eur. Phœn. 1174. The fall of Capaneus was a favorite representation in art, especially in gem-cutting. An Etruscan sarcophagus represents him

Στροφή β.

- ἀντίτυπος δ' ἐπὶ γὰρ πέσε ταπταλωθεῖς,
 135 πυρφόρος δὲ τότε μαινομένα ξὺν ὀρμῇ
 βακχεῖων ἐπέπνει ῥιπαῖς ἐχθίστων ἀνέμων.
 εἶχε δ' ἄλλα τὰ μὲν,
 140 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας Ἄρης
 δεξιόσειρος.

ἐπὶ τὰ λοχαγοὶ γὰρ ἐφ' ἐπὶ τὰ πύλαις
 ταχθέντες ἴσοι πρὸς ἴσοις ἔλιπον

138. W. τὰ Διός.

falling headlong from a scaling-ladder. Three germs represent the lightning flashing behind him.

134. ἀντίτυπος: pref. with πῶς; i.e. struck back, i.e. with a counter blow. In return for the fire which he wished to kindle, he was struck by the fire from heaven. Or, striking back, i.e. with a rebound from the earth that bent him back. Schol. ὁμοῦν τινὲς ἐπὶ τοῦ κεραυνῷ ἀνταδεν δ' ἐπὶ τῇ γῇ. Smid. capturing ἀντίτυπον by τὸ εὐνοῦν ἀνταδῆναι τῇ ἀπ'. So more uplift.

135. πυρφόρος: as fire-leaver; for emphasis placed before the rel. clause in which it belongs. Cf. 132. Cf. O. C. 1318. εἶχεναι καταρτὴν τὰ θάλασσαν ἐξορῶντι κατὰ.

136. βακχεῖων ἐπέπνει: frenzied and blowing against it (sc. τῇ πύλῃ).

* 137. With blasts of most baneful winds; cf. 950. The furious onset of Capaneus is likened to a tornado.

138. τὰ μὲν: the things just mentioned, sc. the boastful defiance of Capaneus. — ἄλλα: otherwise, i.e. than

he expected. In the next verse all the others with their different roles are contrasted with him. Cf. Philostratus, *Imagines* i. 20 (p. 402), ἀπὸ λαοῦ δ' οἱ μὲν ἄλλοι δόρσει καὶ λίθου καὶ τελέουσιν. Καπνεὺς δὲ λίγεται κεραυνῷ θροῦλῃσθαι, πρότερος πόλεως ἡλίκου τὸν Δία.

139. στυφελίζων: Schol. ταρδύων.

140. δεξιόσειρος: found only here. The sense is, with the strength and dash of a right race-horse. The horse on the right side in the race had to be the stronger and more swift because it passed over the greater distance in rounding the turning-point of the race-course from right to left. Cf. *Et.* 721, ἵππος ἀνὰ σπείρειν ἵππων. Aesch., *Agam.* 1640, compares a proud man to στυφελὸν κρῖνον ἄλλων.

141. These chieftains are named by Aesch. in his "*Seven against Thebes*." Afterwards by Soph., *O. C.* 1311 ff. Adrastus, who, acc. to the myth, escaped, is not usually reckoned among the seven.

- Ζηνὶ τροπαίῳ πάγκαλκα τέλη,
 πλὴν τοῖν στυγεραῖν, ὃ πατὴρ ἐνὸς
 145 μητρός τε μιᾶς φύντε καθ' αὐτοῖν
 δικρατεῖς λόγχας στήσαντ' ἔχεται
 κοινῷ θανάτου μέρος ἀμφω.

Ἀντιστροφὴ β.

- ἀλλὰ γὰρ ἃ μεγαλύνουμες ἦλθε Νίκα
 τᾷ πολυαρμάτῳ ἀντιχαρῆσα θήβα.
 150 ἐκ μὲν δὴ πολέμων τῶν νῦν θέσθε λησμοσύναν.
 θεῶν δὲ ναοὺς χοροῖς

151. W. χρεῶν νῦν θύεσθαι.

143. τροπαίῳ: Schell. δὴ τὸ φερόμενον καὶ τροπὴν κατὰ τῶν πολεμίων. — τέλη: tribute, offering. *lest the tribute of their fallen warriors.* After gaining a victory, it was customary to hang up the arms taken from the foe as trophies sacred to Zeus.

144. πολυαρμάτω: the two stretched men. "The fall of the brothers, each by the other's hand, left it undecided which was the conqueror, which the conquered, so that they supplied no τέλος to Zeus." Schell. — Nor would arms polluted with the blood of kindred be dedicated to Zeus.

145. αὐτοῖν: see on 60.

146. ἰσχυράτα: equally victorious, i.e. each against the other. In *Aj.* 272, the Atreidae are called "equals in power." The Schell. explains by ὅτι ἀλλήλους ἀνέκτεον. W. takes it here in the sense of both the strong (χρῆται). — ἔχεται . . . ἀμφω: "Each strove for sole indomition, but they

strive equally in a death which each has given and each has received." Campbell.

148. ἀλλὰ γὰρ: γὰρ confirms or gives the reason for the thought introduced by ἀλλὰ, which may be either left to be supplied, as in 156, or explicitly added, as in 150, with δέ. In the latter case, the sense introduced by γὰρ may be taken as simply parenthetical, as in 302.

149. πολυαρμάτω: Pind. calls Thebes φιλόματοι, πόρματοι, πόρμανοι, χρισάματοι. — ἀντιχαρῆσα: rejoicing in the face of, joyfully greeting. The prop. indicates the direction as in ἀντιβλέπω, ἀντιλέγω. Some prefer to follow the interpretation of W. Schell. rejoicing mutually.

150. ἐκ: after. — θέσθε λησμοσύναν: = ἀδύνατον. Cf. *O. T.* 134, ἐκαστὸς ἐπιστροφῆν, and see on 60. Supply αὐτῶν from πολέμων with λησμοσύναν.

152. θεῶν: one syllable by synizesis.

παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων
Βάκχιος ἄρχοι.

- 156 ἄλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας.
Κρέων ὁ Μενονικέως, νεοχμῶς [ταγός],
νεαραῖσι θεῶν ἐπὶ στυτυχίαις
χωρεῖ. τίνα δὴ μῆτιν ἔρεσσαν,
ὅτι σύγκλητον τήνδε γερόντων
160 προῖθετο λίσχην
κοιμῶ κτηρύγματι πέμψας ;

- 156 Π. Ψ. νεοχμῶς υ υ —
υ υ — υ υ — νεαραῖσι θεῶν
ἐπὶ στυτυχίαις χωρεῖ, τίνα δὴ.

153. παννυχίοις: the joyful procession shall celebrate the praises of the patron god of the city, Dionysus (1122), to whom choral songs and dances (1146) by night are most appropriate; and besides, visit all the temples and altars of the city.

154. ἐλελίχθων: *shaking Thebes* (with his dancing). Lat. pede ter-ram quatens. Pind., *Pg.* vi. 50, applies this epithet to Paeonion. Connect Θήβας with this word, lit. the *shaker of Thebes*. For such a gen. many parallels are found, e.g. O. C. 1318, τῶνδε θαλαύχας χθόνης, *Leach Scpt.* 109, πάλλοχοι χθόνης — Βάκχιος: often for Βάκχος. — ἄρχοι: the change from the subjv. in exhortation to the opt. expressing a wish.

155. ἄλλ' . . . γὰρ: *But, bold, or enough, for, etc.* — ὅδε: join with χωρεῖ, *here comes*. Cf. 526, 626.

156. Κρέων and Μενονικέως are scanned with *synchysis* — ταγός: a conjecture of W. See App.

158. τίνα δὴ: *what, pray*. They wonder why they have been summoned — ἔρεσσαν: as πορροῖον πῶληδ, *εὐλαχέωντος* *Evos* (20) express figuratively the troubled and unquiet state of an agitated mind, so here the convulsions and determined action of the mind is indicated by the figure of *treming*. Similar is *Aj.* 261, τοῖας ἐρέσσουσιν ἀνδράδ. Cf. also *Leach. Ag.* 802, *πρόθετον ὀκτα νόμον*.

159. ὅτι: introduces the reason of the enquiry. — σύγκλητον: an allusion to the extraordinary session of the ecclesia.

160. προῖθετο: *appointed*. The mid. means for a conference with himself. Cf. *Lut. Neryom.* 19, *προθέσαν* ὁ *πρωτεύων* *ἐκκλησίαν*.

161. κτηρύγματι: dat. of *incense*. — πέμψας: *Schol. μεταστέλλοντας*.

Ἐπεισόδιον α.

ΚΡΕΟΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
 πολλὰ σάλυ σείσαντες ὥρθωσαν πάλιν·
 ὑμᾶς δ' ἐγὼ πομπάσιν ἐκ πάντων δίχα
 163 ἔσται' ἰκέσθαι, τοῦτο μὲν τὰ λαῶν
 σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
 τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,
 κατὰ διώλε', ἀμφὶ τοὺς κείνων ἐτι

163. Creon comes upon the stage through the middle door of the palace, clad in royal attire, and attended by two heralds, after the manner of kings in the representation of tragedy (578, 700). He delivers his throne address to the Chorus, who represent the most influential citizens of Thebes. In his address he declares his right to the succession and lays down the principles of his administration. This gives him occasion to proclaim his first command, which he seeks to justify. The speech may be divided into the following corresponding parts of 6, 6, 6, 6 verses, followed by 9 and then by 4. 163-7, occasion of the assembly; 170-7, Creon, the new ruler, not yet tried; 178-83, his views; 184-91, their application to his conduct; 122-7, first command; 128-200, second command; 207-10, closing summary. — ἄνδρες: a respectful term of address, like the Eng. gentlemen. πολλὰς αἰσχυρὰς might have been added. — πάλιν: for πάλαι; not found elsewhere in Soph., but occurs in Aesch. (cf. Suppl. 244). In Eur. (cf. *Ion*, *Duced.* 1026) and Aristoph. (cf. *Plutus*, *Eccl.* 1282), the

gen. in -ας far as occurs several times in trisyllables.

163. πάλιν σείσαντες: alliteration. "The ship of state" has been a favorite figure with all poets from Alcæus to Longfellow. Cf. 100. O. T. 22, πάλιν παλαιοὶ κἀναυτοῖσιν ἄνθρωποι θηδὼν ἐν' αὐχὸς οἷα γὰρ φονίον σάου. Eur. *Alce.* 240, δὲν σελήϊν πόλιν.

164. ἡμᾶς: obj. of ἔσται. Cf. *Phl.* 60, στέλονται καὶ ἐξ αὐτῶν μαχίται. *Id.* 491, 495, πάλιν γὰρ τοῖς ἰσχυροῖσι στέλλονται αὐτὸν ἰκέσθαι πᾶσι κατὰς . . . π' ἀκούει, where the person is added, as here, in the dat. to express the masses. — ἐκ πάντων δίχα: apart from all, i.e. the rest.

165. τοῦτο μὲν: has its correlative in τοῦτ' αὖθις (167). See op. 81.

166. σέβοντας: partic. in indir. disc. See G. 1688; II. 952. The time of the partic. is impf. See GMT. 140. — θρόνων ἀεὶ κράτη: enthroned power. Cf. O. T. 237, κράτη τε καὶ θρόνους ἔχον.

167. Supply the thought of σέβοντας ἐκτ. from the preceding verse. — ὁρθον: guided aright.

168. διώλετο: the poet does not indicate whether he follows here the tradition acc. to which Oedipus

παῖδας μένοντας ἐμπεδοῖς φρονήμασιν.
 170 ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μαίρας κίαν
 καὶ ἡμέραν ὦλοντο, παῖσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 175 ἀμήχανον δὲ πᾶντ' ἀνδρὸς ἐκμαθεῖν
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φαῖη.
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,

died at Thebes (cf. *Hom. Il.* xlii, 679), or that which made him die in exile. In the later written *Oedipus Coloneus*, the sons succced to the throne before the death of Oedipus. But the statement of the text does not conflict with that, *δωλωλότα* being a word of more general meaning than *θύκταιν*. — *κίαν* *παῖδας*: descendants of Laius and of Oedipus.

169. *μένοντας κτ.*: remained loyal to (*ἀμφί*), with steadfast purpose.

170. *ἐκεῖνοι*: refers here to what is *παραπρὸς*, i.e. *παῖδας*. But *κίαν* above refers, as usual, to what is remote. — *ἄτε*: causal. — *πρὸς*: with *ὦλοντο* which is *pass.* in *active*. — *διπλῆς κίαν*: see on 14.

172. *αὐτόχειρ κτ.*: with the pollution of mutual murder. See on 56. *αὐτόχειρ* in 600, 1175 is somewhat different.

174. *ἀγχιστεῖα*: the *next*, pl. adj. instead of the abstract subst. *ἀγχιστεία*. *γένους* depends on it. By virtue of being next of kin is the demand. The poet makes no account of the other myth (Jasconian), which states that Polyneices and Etcolocles left sons.

175-180. This passage is introduced by Demosthenes in his oration *De Falso Legatione*, § 247, with application to his own times. — *ἀμήχανον*: *ac. lat.* — *πᾶντ'*: *culus-que*. — *ἔε*: its force, as that of *γὰρ* in 178, is determined by the construction as follows: 'After those named before, to whom you were loyal, I am now king. But I cannot yet claim your confidence, because a man is thoroughly well known only after he has proved himself in the exercise of authority. For he who in guiding the affairs of state is base and cowardly is wholly to be despised.'

176. *ψυχὴν, φρόνημα, γνώμην*: feeling, spirit, judgement. — *πρὶν ἂν . . . φαῖη*: the subjv. after *πρὶν* because of the neg. force in *ἀμήχανον*. See GMT. 638.

177. *ἐντριβῆς*: the proverb *ἀρχὴ ἀνδρὸς ἐκμαθεῖν*, originally attributed to Bias, one of the seven sages, appears in various forms in Greek literature. Cf. *Plat. Dem. and Cic. il.*

179. *μὴ . . . ἄπτεται*: the indic. in a general rel. clause. See G. 1430; GMT. 334.

- 160 ἀλλ' ἐκ φόβου τοῦ γλῶσσαν ἐγκλήσας ἔχει
κακίστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.
καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
φίλον νομίζει, τοῦτον οὐδαμῶς λέγω.
ἐγὼ γάρ, ἵπτω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ,
185 οὐτ' ἂν σιωπήσαιοι τὴν ἄτην ὀρώων
στείχοισαν ἀστοῖς ἀντὶ τῆς σωτηρίας.
οὐτ' ἂν φίλον ποτ' ἀνδρα δυσμενῇ χθονὸς
θεῖμην ἐμαυτῶ, τοῦτο γινώσκων ὅτι
ἤδ' ἐστὶν ἡ σώζουσα, καὶ τεύτης ἐπι
190 πλείοντες ὀρθῆς τοὺς φίλους ποιοῦμεθα.
ποιῶσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν.

180. τοῖς: obj. gen. after φόβου. — ἐγκλήσας ἔχει: see on 22. Cf. *Shak. Rich. II.* i. 3. "Within my mouth you have engulsed my tongue, doubly portacillised with my teeth and lips." Cf. *Isid. infer.* Cræsus was in peril what he speaks of below (280 ff.) more openly, as his own courage in publicly forbidding the burial of Polydorus.

181. πόλιν: the Schol. says: καὶ εἶναι ἔχει καὶ νῦν εἶναι ἐπὶ τὴν ἀρχὴν ἐκείνην.

182. μείζον': as an object of greater value. — ἀντὶ: with the comp. instead of ἕ. So *Trach.* 677, ἀντὶ τοῦτο καὶ πᾶσι καὶ ἀντὶ σου πάπον.

183. οὐδαμῶς: i.e. in οὐδαμῇ χερσὶ. Cf. *New Anab.* v. 2. 28, εἰς ἃν ἄλγεα ἀρχοῦνται ἐν οὐδαμῇ χερσὶ. *Hæc.* I hold in no esteem. Cf. *Asch. Pers.* 427, οὐδὲς νομίζω οὐδαμῶς.

184. γάρ: gives the reason of οὐδαμῶς λέγω. — ἵπτω Ζεὺς: a solemn oath. So *Trach.* 392, ἵπτω μέγας Ζεὺς.

185. ἀντὶ τῆς σωτηρίας: added to τὴν ἄτην for the sake of intensifying

the expression by adding its opposite. Cf. *Trach.* 148, εἰς τοὺς ἀντὶ παρθένου τὴν κληρῶν.

187. Const., οὐτ' ἂν φίλον θεῖμην ἐμαυτῶ ἀνδρα δυσμενῇ χθονός. This is said in allusion to Polydorus.

188. τοῦτο γινώσκων: i.e. being my conviction, as what follows.

189. ἤδ' ἐστὶν: both refer to ἡ χθὼν.

190. ὀρθῆς: upright, right. The metaphor is appropriate. Cf. 163. — τοὺς φίλους: our friends, i.e. those we have. The thought is, that upon the safety of the state depends all our good; with the loss of the public welfare we lose every private possession. Pericles expresses this thought very forcibly in his funeral oration (cf. *Thuc.* ii. 60) as follows: καλὸς μὲν τὸν φερόμενον ἀπὸ τῆς κατ' ἑαυτὸν ἀποφροσύνης τῆς πατρίδος οὐδὲν ἥσσον ἐκαστάλλεται, κακοτυχὸς δὲ ἐν ἐκαστῇ πολλὰ μᾶλλον ἀποφύεται.

191. ποιῶσδ' ἐγὼ νομοῖσι: by such principles as these. — αὔξω: the poet, to

καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 195 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
 τὸν δ' αὖ ζῆναιμον ταῦδε, Πολυνέεην λέγω,
 ὃς γῆν πατρίαν καὶ θεοὺς τοὺς ἀγγενοῖς
 200 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας αἰεὶ.

cause Creon is already engaged in putting these principles into execution, as he goes on to say.

192. ἀδελφὰ: Schol. ἀδελφὰ. — τῶνδε: depends on ἀδελφὰ, gen. of connection or possession. See G. 1143; II. 764 d. — κηρύξας ἔχω: see on 22.

194. The sincerity of Creon is apparent throughout this speech; he believes honestly that this decree is for the best interests of the state. So much of the decree as related to Etteocles had already been fulfilled (25); solemn libations by the citizens and a monument alone were lacking. — πόλεως: a dissyllable by synizesis.

196. τὰ πάντ' ἐφαγνίσαι: to add (ἐπὶ) all sacred offerings.

197. ἔρχεται κάτω esp. the libations poured upon the grave. What is done to the departed is supposed to pass down to shades, and to rejoice or to grieve him; as Achilles says in *Il.* xiii. 179, χαῖρέ μοι, ὦ Πάτροκλε, καὶ εἴν Ἄϊδος ἔθνηισιν· πάντα γὰρ ἔδωκε τοι ταῖσδε, τὰ γάρ σθηνι δαίτταν. — Electra (*Soph.* *El.* 435 ff.) says to

her sister, who comes to bring offerings from Clytemnestra to the tomb of Agamemnon, "to the winds with them, etc., where none of these things shall approach the vesting-place of our father."

198. τὸν ζῆναιμον: repeated in ταῦτον (203), is the obj. of ἀπαρίξαι, κτελεῖναι (204). — λέγω: IV. construes λέγω ἐκτελεῖσθαι μέγα τινα κτερίζω μέγα κτερίζω. It is better taken in the sense of *I* mean, indicating contempt, with change in punctuation. Cf. *Phil.* 1261, εἰ δ' ὁ Πεισανίας καὶ Πολυκτήτην λέγω, ἔλεος.

199. ἀγγενοῖς: of his race, tutelary.

201. πρῆσαι: used in a general sense, destroy, lay waste. — θεοῖς: refers to the images of the gods, the most sacred of which were the ancient statues of wood. The poet prob. had in mind *Arch. Sejm.* 582, εἰδὼς ἀπαρίξαι καὶ θεοὺς τοὺς ἀγγενοῖς νορμῶν, which is there also said of Polynices.

202. κοινοῦ: Schol. ἀδελφικοῦ. — πάσασθαι: the metre determines whether this form is from παύσασθαι

ταῦτον πόλει τῇδ' ἐκκεκρήνκται τάφῳ
 μήτε κτερίζειν μήτε κωκῦσαί τινα,
 205 εἴν δ' ἄθαρπτον καὶ πρὸς οἰωνῶν δέμας
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθὲν τ' ἰδεῖν
 τοιούτῳ ἐμὸν φρόνημα, κοῦρογ' ἐκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ πῶν ἐνδίκων.
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανῶν
 210 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται.

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέων,
 τὸν τῇδε δύσνομον καὶ τὸν εὐμενῇ πόλει.

203. W. ἀκεκρήνχθαι. 211. W. κυρῖν.

οὐ νόμος. Figurative, and expressive of great fury. Cf. *Al.* 542, "ἄλλοι τοὺς ἄλλους ἐπεὶ βέλονται τῶν ἰμῶν τῶντων;" *Hom. Il.* iv. 35, εἰ δὲ σὺ' ὤμῳ διαβρέθῃσι Πρίστμον. — τοὺς δέ: irregular case, as if τῶν μὲν ἀφ' αὐτοῦ βέλονται had preceded.

204. ταῦ: every one, or with the neg., no one, whoever he may be. The infcs. of this verse vary in tense without much difference in sense.

205 f. Const., τῶν ἀθανάτων (ταῦτων) βίαι (in animis) ἀθανάτων καὶ πρὸς ἀνθρώπων καὶ πρὸς κύνων. — βίαι: in distinction from *εἶδος* and *νόμος*, commonly means a *living* body, or, as here, the person in his bodily form, like *σῶμα* in prose. Cf. 944. — ἰδεῖν: like Lat. *aspectu*, join with *αἰκισθὲν*. Cf. *O. T.* 702, γίγναι ἀπὸ δολοῦ. Cf. 818, δόμας ἀνθρώπων ἐχθίστων ὄρν.

207. The personification refers with the word *φρόνημα* to the main theme (174) of the address.

208. τιμὴν προέξουσ': receive honor

before (in preference to) the just. A rhetorical exaggeration: the issue is only as regards equal honor. In like manner the ruler states the case emphatically in 280, 289, 2940.

209. ὅστις: acc. ὅς τις ἐστὶ. — θανῶν καὶ ζῶν: the more emphatic word first.

211. The Chorus indicates, in a respectful spirit, its disapproval of the conduct of the ruler by the emphatic position of *σοὶ*, by the use of *παῖ* (213), by characterizing Polynices simply as *δύσνομος* and not as *ἀνομος* or *κακός*, and by impatience manifested in 218 and 220. Also in *θεοῖσι* we find an acknowledgment only of the actual power of Creon, and 230 implies an obsequence that springs from fear, and not from conviction of right. This does not escape Creon's observation, 200.

212. The accs. are loosely connected with *ἀρέσκει*, as though it were *εἴς τινος νόμον*. Or, we may supply the idea of *εὖνῃ*, the phrase being *ἀρέσκει*

νόμῳ δὲ χρῆσθαι παντί που γ' ἔκαστί σοι
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡΕΩΞ.

215 ὥς ἂν σκοποῖ νυν ᾄτε τῶν εἰρημένων.

ΧΟΡΟΣ.

κωτέρῳ τῇ τοῦτο βαστάζω πρόθεε.

ΚΡΕΩΞ.

ἀλλ' εἰς' ἐτοῖμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλο τοῦτ' ἐπετέλλοις ἔτι;

ΚΡΕΩΞ.

τὸ μὴ πικωρεῖν τοῖς ἀπιστοῦσιν τάδε.

213. W. ταντί που μέντοι. 218. W. ἄλλῃ.

καὶ πάντα πικρὸν σοι. This const. is intimated by the gloss πικρὸν on the margin of L¹.

213. πῶς: I suppose; sarcastic. — γί: throws its emphasis on πῶς. — ἔνεστί σοι: it is in your power. Cf. Shak. Rich. III. iv. 2: "Your grace may do your pleasure."

214. χῶπόσοι ζῶμεν: abridged for καὶ ἐπὶ ἡμῶν ἀπόσι ζῶμεν.

215. (See) that then ye be the guardians of what has been said. — ὥς ἂν ᾄτε: & with the subjv. in an obj. clause. See GM¹. 247 and 251; II. 682. An impv. is implied. See GM¹. 271; H. 685. See also Kühn. 552. Ad. G. W. connects this sent., which he supposes interrupted by the leader of the Chorus, with 219, i.e. that ye may be, etc., I command you not to yield, etc. But the response of the Chorus indicates that they understood this expression by itself as a direct com-

mand. — νυν: inferential; since you have heard my views.

216. τοῦτο: the Chorus mistakes the meaning of Creon, supposing that by σκοπεῖν he referred to the task of watching the dead body in order that it should not be buried.

217. γί: gives a contrast to 210. "I am having the dead watched; do ye give attention to the people."

218. "If that is provided for, what is the other (sc. in 215) command?" For τί . . . τοῦτο, see on 7. Cf. Phil. 651, τί γὰρ εἴ' ἄλλ' ἐρεῖ λαβεῖν.

219. τὸ μὴ πικωρεῖν: sc. ἐπετελλέτω. — τοῖς ἀπιστοῦσιν: those who are disbelievers. ἀπιστεῖν = ἀπειθεῖν here and in 381, 666.

220. ὅς: τελεσιγὰρ ὅτι: as commanded with αὐτοῖς, and is necessary because the subj. (τίς) of ἔνεστί is omitted. Cf. Xen. Anab. ii. 5. 12, τίς αὐτῷ μέντοι ὅτις αὐτὸ βούλεται σοὶ φίλοι

ΧΟΡΟΣ.

220 οὐκ ἔστιν οὕτω μῶρος, ὅς θανεῖν ἐρᾷ.

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὔτος· ἀλλ' ὑπ' ἐλατῶν
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

THIRD SCENE. CREEON. GUARD.

*ΤΑΛ2.

ἀναξ, ἐρῶ μὲν οὐχ ἄπως τάχους ὑπο
θύσπινους ἰκάνω, κοῦφον ἱξάρας πόδα.225 πολλάς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
ὁδοῖς κυκλῶν ἑμαυτὸν εἰς ἀναστροφὴν.

223. W. οὔχ ἄπως σπουδῆς.

erham; From this verse we infer that the Coryphæus had already heard Creon's proclamation (30).

221. οὔτος: this is the wages; οὔτος is attracted from the neut. τὸ θανεῖν to the gender of the pred. — ὑπ' ἐλατῶν: by the help of slaves. Cf. *Stobæus*, *Flor.* 110, 21, αἱ ταπεινὰ ἔκλυον ὅσους αἱ καὶ δέχοιτο ταῖς ἐμπερίστασις ἔχουσιν.

222. διώλεσεν: idiomatic use. See G. 139; II. 840.

223. The guard enters the scene at the left of the spectators. His circumstantial recital, his homely turns of expression, his dry humor, and the aversion he displays in this interview, mark the common man in distinction from the hero of tragedy. "The messenger in the *Trachiniae*, the Corinthian in the *Oedipus*, the *Trojan*, the pretended shipmaster in the *Philoctetes*, afford the same sort of contrast to the more tragico

personages." Camp. — οὔχ: see on 106. Cf. 256. — ἄπως: lit. how, an indir. interr., but here equiv. to ὅτι, that, in a declarative sent. This use of ἄπως is freq. in 13di. in a neg. clause. Cf. II. 49; III. 146; τ. 89. In Att. this use is rare; yet cf. *Arct.* 685, and O. 7. 648, τοῦτ' αὐτὸ μὲ μοι φράξ'. ἴσως αὖτε ἡ κατὰ.

224. "Not breathless with haste have I come, like a messenger of good tidings." — κοῦφον ποδῶν: having raised up a nimble foot. Cf. Eur. *Troch.* 342, μὴ κοῦφον εἰς εἰς βῆμ' ἐκ Ἀργείων στρατῶν.

225. φροντίδων ἐπιστάσεις: lit. halting-places for reflections; i.e. to consider what to do. Bl. fancies that Milton imitated this passage in his *Samson Agon.* 792: "with doubtful feet and wavering resolution I come, still dreading thy displeasure."

226. ὁδοῖς: dat. of place.

227. ἡδὴ μνησμένη: pronounced, as

ψυχὴ γὰρ ἤνθα πολλά μοι μυθουμένη·
 τάλας, τί χωρεῖς οἷ μολῶν δώσεις δίκην;
 γλήμων, μένεις αὖ; καὶ τὰδ' εἴσεται Κρέων
 230 ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;
 τοιαῦθ' ἐλίσσων ἦνυτον σπουδῇ βραδύς.
 κοῦτως ὁδὸς βραχεῖα γίνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοί. καὶ τὸ μηδὲν ἔξερω, φράσω δ' ὅμως·
 235 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡΕΩΝ.

τί δ' ἔστω ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;

231. W. σχολῇ.

in Ep. usage. So in Hdt. *ἔργον φέω*, *ἔργον λέγων*. This is common in the speech of daily life. Cf. Arist. *An.* 472, *ἔργον λέγων*. A messenger in *Aj.* 757 uses the phrase *ἔργον λέγων*. He speaks of his *φύχ* as of a third person who is talking with him. Cf. Shaks. *Henry V.* iv. 1: "I and my busom must debate a while."

228. *εἰ*: adv. *why?*—*οἷ*: for *ἐκείν* *οἷ*.

229. *αὖ*: on the contrary.

230. *ἀλγυνεῖ*: pass. Schol. *τιμωρὴ θέσθ*.

231. *ἦνυτον*: *sc. τὴν ὁδόν*. Cf. 805. — *σπουδῇ βραδύς*: with slow haste. A proverbial oxymoron, quite natural to the conversational style of the soldier. Cf. *O. C.* 306, *καὶ βραδύς σπεύδεις*. Lat. *festinus lente*.

232. A witty reversal of the common phrase "to make a long way short." As we say, "to make a long story short."

233. *ἐνίκησεν*: prevailed. Cf. 274. The subj. is *μολήν*.

234. *οἷ*: dat. of direction as in prose after *ἔχων*. Cf. Thuc. ii. 33. 1, *οἱ ἔχοντες ἄλλῃ ἢ Πελοποννήσῃ*. So in poetry with verbs of motion. This use of the dat. is prob. an extension of the dat. of interest. Cf. *Herch. Ptoem.* 358, *ἀλλ' ἄλλου ἀντὶ τοῦ τοῦ ἐρχομένου θέλω*. *O. C.* 81, *ὁ τίκτων, ὁ βέβηκον ἦνυ ὁ εἶμι*; Caesural pause after the first syllable; cf. 250, 404, 538, 1038.—*τὸ μὴδὲν*: since he knows only that the deed has been done, but not who did it.—*εἰ*: in the apodosis marks more pointedly the contrast. Cf. *O. T.* 302, *εἰ καὶ μὴ βλάπτει, φρονεῖ δ' ὅμως*.

235. *δεδραγμένος*: clinging fast to. Cf. *Il.* xiii. 308, *ἐκείνους δεδραγμένους ἀμπετάσσει*.

236. *τὸ μὴ παθεῖν*: as if *λατίζω* preceded. A similar construction ad *causam* in 897, 1243. For the aor. nī. with *ἄν*, see GL'G. 211; *Il.* 964.—*τὸ μόρσιμον*: there is a kind of grim humor in saying that he expects to suffer nothing except what is destined.

ΠΑΛΛ.

φράσαι θέλω σοι πρῶτα τάμαντοῦ· τὸ γὰρ
πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν,
210 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τε.

ΚΡΕΩΝ.

εὖ γε στοχάζει καὶ ποφράγνυσαι κύκλω
τὸ πρᾶγμα. δηλοῖς δ' ὥς τε σημανῶν νέον.

ΠΑΛΛ.

τὰ δεινὰ γάρ τοι προστίθης' ὅκνου πολύν.

ΚΡΕΩΝ.

οὐκουν ἱρεῖς ποτ', εἴτ' ἀπαλλαχθεῖς ἄπει;

ΠΑΛΛ.

245 καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως
θάψας βέβηκε καπὶ χρωτὶ διψίαν

241. W. τί φροισμάζει. 242. W. σημαίνων.

238. γάρ: introduces the explanation of what has just been said. See in 107, 109.

240. δικαίως: supplies the prot. to the εἰσαγωγή; i.e. εἰ δικαίως εἰδόμεν.

241. You aim carefully, and fence the dead off from yourself as old ideas. The terms are evidently borrowed from the occupation of the soldier. — ἀποφράγνυσαι: means primarily "to fence off by means of a rampart." Cf. Shak. Henry VIII. ii. 2: "The king in this perceives how, how he coasts and hedges his own way."

242. δηλοῖς: cf. 20. — ὥς: for its use with the partic. see G.M.T. 916. Cf. Aj. 250, εἴθε δὲ τοῖς ὡς τε ἀραρίωνται καὶ οὐ.

243. γάρ: (see) for, etc.

244. ποτ': here expresses impatience, like *lat. quando*. Cf. Plū. 816, φτ. μὴ θες μίθεσ με, ME. καὶ μίθε; φτ. μίθε; ποτ'. — ἀπαλλαχθεῖς ἄπει: relieve me of your presence and be off? ἀπαλλάττωσθαι applies not only to the relief of a person from something disagreeable, but also to the disagreeable thing that by its departure gives relief. Cf. 422.

245. θάψας: inasmuch as to strew the body with dust was the essential part of burial, and in the view of the ancients had the same value for the spirits of the departed as burial with full rites. — καπὶ: well correlated with καὶ in the next verse. — διψίαν: lit. thirst, i.e. dry. Cf. πολυδίψων Ἄργεος, Hom. Il. iv. 171.

κόων παλύνας κάφαγιστεύσας ἃ χρη-

ΚΡΕΩΝ.

τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΑἴΤΛΑΞ.

οὐκ οἶδ'. ἐκεῖ γὰρ οὔτε που γενῆδος ἦν
250 πλῆγμ', αὐ δὲκ' ἄλλης ἐκβολή· στυφλὸς δὲ γῆ
καὶ χέρσος. ἀρρῶξ οὐδ' ἐπημαθευμένη
τροχοῖσιν. ἀλλ' ἄσημος οὐργάτης τις ἦν.
ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκάπος
δαίкуυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
255 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ,

247. The *ἄι* in composition has the same force here as in 106.—*ἃ χρη*: i.e. τὰ σῆμα; prob. fillets of wool and fruits. Also libations.

248. ἀνδρῶν: the undesigned selection of this word is calculated to highlight on the part of the spectators (already informed in the prologue who would do the deed) their expectation of Creon's subsequent surprise.

249. οὔτε . . . οὐ: instead of οὔτε . . . οὔτε; almost confused to poetry. Cf. 258. O. C. 972, ὅς τις βλάστας σαρπὲς, οὐ μακρὰς εἶχει—γενῆδος: n.e. Contracted from γένος.

250. δὲκ' ἄλλης ἐκβολή: lit. upturning of matted, i.e. earth turned up by a mound. There was nothing to indicate the deed of a human being; the earth strewn over the corpse had not been taken from this locality.

251. χέρσος: dry, barren, in distinction from ground that is broken and cultivated.

252. τροχοῖσιν: "the circumstantial account of the guard mentions every conceivable way of marking or disturbing the surface of the ground,

that he may deny the existence of every possible trace." Schen.—*τίς*: adds to the indefiniteness. Cf. O. T. 107, (σοῦτος) ἐπεὶ λαί τοὺς αἰνέοντες τιμαρτίη τιναί. O. C. 282, ὅταν δ' εἴρηται παρῆ τις. Cf. 501.

253. The guards relieved one another during the night. But they had either not been placed on duty forthwith, or had not gone promptly, or had not kept a sharp enough watch at the dawning light. The elder Eurycleia, I imagine it, assumes that the deed was done when it was yet night, and portrays rhetorically a scene in which Antigone by the light of the moon took up her brother's body in her arms, in order to bury it secretly by the side of the tomb of Polydorus.

254. θαῦμα δυσχερὲς: a sight of wonder and dismay.

255. ὁ μὲν: i.e. ὁ εἰς αὐτόν. For the guard, who thinks of nothing else, the art is sufficiently explicit.—*μὲν*, *μὲν*: the first has for its correlative *ἄν* in 257; the second, *ἄν* in 258.—*ἠφάνιστο*: had been put out of sight.—

λεπτὴ δ', ἄγος φεύγοντος ὧς, ἐπὶν κόνις.
 σημεῖα δ' οὔτε θηρῶς αὐτε του κύνων
 ἐλθόντος, οὐ σπάσαντος, ἐξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόβουον κακοί.
 250 φύλαξ ἐλέγχων φύλακα· κἄν ἐγίγνετο
 πληγὴ τελευταῖα, οὐδ' ὁ κωλύσων παρῆν.
 εἰς γὰρ τις ἦν ἕκαστος οὐξεργασμένος,
 κοῦδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἶδέναι.

οὐ: for the accent of this word and of ὧς in the next line, see G. 138; H. 112.

256. λεπτὴ . . . κόνις: also for the accidental passer by, as in this case, it sufficed to cast the handful of earth upon an unburied corpse in order to escape defilement and to be free from sacrilege. Cf. Hor. Od. l. 28, 38, iaculo ter pulvere curam. Schol., εἰ γὰρ νεκρὸν ὀρένται βίβαν καὶ μὴ καταστῆναι αὐτοῦ ἔντα γαῖῃ εἶναι φέρονται. — φεύγοντος: sc. τινός. Cf. El. 1229, κἄν τῶν ἐλθόντων χωρῖνται (τινός). Xen. Anab. iv. 8. 9, εἰσαν ἔρπονθοντες (sc. αὐτοῦ) ἐπὶ Μελαιόνης εἶναι.

257. θηρῶς: θῆρ usually not of domestic animals. Cf. 1082.

258. οὐ: asyndeton; regularly would be εἴτε. See on 240. Cf. Aesch. Prom. 451, οὐδὲ βῆσαι . . . οὐ ἐκδοῦναι. "Neither were any footprints to be seen on the ground, nor were marks of the teeth of any devouring beast found on the body."

259. ἐρρόβουον: an admirable word to express the confused noise of the wrangling. Comp. translates, "words of abuse were loudly bawled to and fro."

260. φύλαξ: nom. as if ἐρρόβουον had gone before. Cf. Aesch. Prom. 200, εἰδέναι γ' ἐν ἀλλήλοισιν ὀρεθύνετο,

εἰ μὲν θέλονται ἐκβαλεῖν . . . εἰ δὲ σκεδόντες. — κἄν ἐγίγνετο: the prot. would regularly be εἰ μὴ τις ἐλθε, for which we have ἀγος in 200. The imperf. for the sake of vividness, placing the strife in the present. Cf. O. C. 960, ἐκμυήσαν ἄγαν. καὶ ταῦτ' ἐν οὐκ ἐπρόσπον εἰ μὴ μοι δαῖς ἤρῃτο. O. T. 121, πῶς δ' ἀπονέ, εἰ μὴ ἐν ἄγαν ἐπρόσπον ἰσθύνῃ, εἰ γὰρ ἐν πᾶσι 189;

261. κωλύσων: adv. to finish with, in the end. — ὁ κωλύσων: either by revealing the real criminal or by the interference of superior authority. Cf. Phil. 1242, τίς δυνάμει μ' οὐκ ἐκωλύσων τῷ;

262. κα· . . . τε . . . ἕκαστος: each single individual of us in turn (τῷ) was the perpetrator, sc. in the opinion of the rest of us.

263. From the neg. the opposite is often supplied; here from οὐδέ, ἕκαστος αὖ οὐδέ of ἔφηνε. Cf. Soph. Ege. 337, οὐδέ τις ἀμείβεται τίνας ἐν ἀέρι, ἀλλ' αἰεὶ καεῖν. Plat. Sym. 172 c, ταῖς ἀκούσας πᾶσι τοῖς ἔφην. θύγῃ . . . ἀλλ' ἀρετῶς (sc. ἕκαστος) αἴσῃ δὲ ἀεργότα. — (ἔφηνε μὴ εἶδέναι: pleaded that he knew nothing (of the deed). For the use of μὴ, see G. 1012; H. 1029. Cf. 443, 535. O. C. 1740, ἀνέφηνε τὸ μὴ εἶναι κακόν. Eur. Heracl. 606, παρὲν σφί σῶσαι φευδόμεθα μὴ θανάτῳ;

ἤμεν δ' ἐτοῖμοι καὶ μύδρους αἶρεν χερσὶν
 265 καὶ πῦρ δάριπεν καὶ θεοὺς ὀρκωμοτεῖν
 τὸ μήτε δρᾶσαι μήτε τι ξυνειδέναί
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.
 τέλος δ', ἂν οὐδὲν ἦν ἐρευνῶσι πλέον,
 λέγει τις εἰς, ὃς πάντας ἐς πέδον κᾶρα
 270 νεῦσαι φόβῳ προῦτραφεν· οὐ γὰρ εἶχομεν
 οὐτ' ἀντιφωνεῖν, οὐθ' ὅπως δρῶντες καλῶς
 πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀναιστέον

269. W. λέγει τις εἰς ὃς.

264. μύδρους: *pieces of red-hot metal*. Such ordeals were uncommon among the Greeks. See Becker's *Chariclea*, p. 183 f. Cf. Paus. vi. 25, 8. "Probably 'the waters of jealousy' spoken of in the Book of Numbers, c. 5, was an ordeal. Under the name of 'The judgments of God,' these methods of testing the guilt or innocence of suspected persons were prevalent in Europe during the middle ages. There were two kinds of ordeal in England, *fire-ordeal* and *water-ordeal*. The former was performed either (as here) by taking in the hand a piece of red-hot iron, or by walking barefoot and blindfold over nine red-hot ploughshares, and if the person escaped unhurt, he was adjudged innocent. Water-ordeal was performed either by plunging the bare arm to the elbow in boiling water, or by casting the person suspected into a river or pond of cold water, and if he floated, without an effort to swim, it was an evidence of guilt, but if he sunk, he was acquitted." Miller.

265. πῦρ δάριπεν: *to pass through the fire*. Cf. Hor. Od. 11. 1, *incedis per ignem suppositos cineri*

holaso. Verg. Aen. 12. 787, *et medium freti pietate per ignem | cultores multa prepositas vestigia primum*. — ἐρευνῶντων: *late sought by*, followed by the obj. clause τὸ . . . δρᾶσαι . . . ξυνειδέναί.

266. τι ξυνειδέναί: lit. *know with anyone*, i.e. be privy to his deed, to his accomplice.

267. μήτ' εἰργασμένῳ: supply *ᾤνε* before *βουλευσάντι* as the correlative of *ᾤνε* before *εἰργασμένῳ*. See Mar 270 P¹ 171, *ἐνέστη μὲν ἄνακτα*. End. Pylh. iii. 90, *οὐ θεός, ἀλλ' Ἀργεὶς ἔργῳι ὅστις βουλεύεται*.

268. ἐρευνῶσι: *sc. ἴσθιν*. — πλέον: the thought is that nothing more was to be gained by enquiry.

269. λέγει τις εἰς: *some one speaks*. Instead of *εἰς τις*. Cf. Plat. Soph. 235 b, *ταῦ γέροντα ἐναι τοῦ τῶν θεῶν τοῦτον τις εἰς*.

270. εἶχομεν: *εἶχε* is used in the sense of *know how when* (followed by the inf.).

271. ὅπως δρῶντες: *by what course of action*. Cf. Aj. 425. *ὅθεν σ' ἀνέλαυνε οὐθ' ἔπειτ' ἔλ' ἀγῶν ἔχε*.

272. καλῶς πράξαιμεν: *σὺ δ' ἔλασεν, ἀναιστέον*: *remitted*.

σοὶ τοῦργον εἴη τοῦτο κοῦχί κρυπτέαν.
καὶ ταῦτ' ἐνίκα, κάμ' ἐπὶ τὸν δυσδόμενον
πρὸς πάρος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν.
πάρεμι δ' ἄκων οὐχ ἑκούσιν, αἴδ' ὅτι
στέρχει γὰρ οὔδεις ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἀναξ, ἐμοὶ τοι, μὴ τι καὶ θεήλατον
τοῦργον τόδ', ἢ ξύννοια βουλευεῖ πάλαι.

ΚΡΕΩΝ.

280 παῦσαι πρὶν ὀργῆς καὶ με μεστῶσαι λέγων,
μὴ ἔφρευεθῆς ἄνους τε καὶ γέρον ἅμα.
λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
πρώταιαν ἰσχεῖν τοῦδε τοῦ νεκροῦ πέρι.

280. W. ὀργῆς κατὰ με.

274. ἐνίκα: see on 233.

275. καθαιρεῖ: *winces* *breaks*, *beats* *completes*; *see* *Att. law-term.* — τοῦτο τὰγαθόν: *ethical*. *Schol.* ἐνική ἐπὶ τὰ ἀγαθὰ ἀλλήλων ἐβάλλοντο. ἐν ᾧ καὶ τοῦτ' ἐφαίνετο.

276. ἐκούσιν: for the plur., see on 10. The dramatists are partial to such colloquialisms as *ἀκούει* *ἐκούσιν*. Cf. *Arctch. Prom.* 10, *ἀκούει δ' ἔγωγε* *ἐκούσιν* *χρηματίζεσθαι* *προσπαρολαύω*. *For Hipp.* 319, *φίλοι μ' ἀπέλασαν* *ἀκούσιν* *ἀκούσιν* (*ἀκούσιν* — αἴδ' ὅτι: *I am sure (or, that I am here, etc.).* *Freq.* thus used rhetorically.

277. ἀνέκτα: *like*. Cf. *Shak. Ant. and Cleop.* ii. 6, "Tho' it be honest, it is never good to bring bad news."

278. "The conscience of the elders, which was stifled at first, begins to awaken in the presence of the mysterious fact." *Conj.* When the Chorus

participate in the dialogue, the Coryphaeus, as representative, speaks alone, sometimes in the sing., as here, and sometimes in the plur. number. Cf. 681 — *μή τι καὶ*: *lest something occur.* — θεήλατον: *sc. τέρψις*. *For the indic., see* *GLT.* 309, 1 and *footnote* 2; *II. 643*. Cf. 1251. *Im. Iph.* 100c, *ἀδύμεν μὴ Νηλεὺς σέσση* *τι λέγειν*.

279. ἢ ξύννοια *πρὶν*: for some time my mind hesitates anxiously deliberating.

280. καὶ: its force falls on *μεστῶσαι*; *before you have quite filled*. Or, it gives increased force to the warning, καὶ often belonging to expressions of fear and warning. Cf. *Phil.* 12, *μή καὶ μέλλ' μ' ἔλθω*.

281. ἄνους: "Old men are supposed to be wise; be careful lest the proverb *ὁς καὶ πρὸς γέροντας πρῶτον* to be true in your case." Cf. *O. C.* 930, *καὶ σ' ὁ ἀληθὴς χρόνος γέροντ' ἐμοὶ τίθηται καὶ τοῦ καὶ καὶ*.

πότερον ὑπερτιμῶντες ὡς εὐεργέτην
 285 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας
 ναοὺς πυρώσων ἤλθε κἄναθήματα
 καὶ γῆν ἐκείων, καὶ νόμους διασκεδῶν·
 ἣ τοὺς κακοὺς τιμῶντας εἰσορᾷ θεοὺς;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 290 ἄνδρες μόλις φέροντες ἑρρόθουν ἐμοί
 κρυφῇ κἄρα σείοντες, οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίᾳς εἶχον, ὡς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλοῦς

284. πότερον . . . ἢ: two possibilities are presented that may make it prob. that the burial was a favor bestowed by the gods; either that they deemed Polynices to be good, or that they honor the wicked. The first supposition is refuted by the addition of *ὅστις* . . . διασκεδῶν; the second needs no refutation.

285. ἔκρυπτον: as in 25 without γῆ. Cf. O. C. 621, οἷμας ἔβαν καὶ κεκρυμμέναι ἦσαν. — ἔστιν: one who. See L. and S., s.v. II.

286. πυρώσων: to lay waste with fire.

287. γῆν ἐκείων: the persons who were at the same time the owners of the land. Cf. Plat. Laws, iv. 717 α τοὺς τῆς γῆς ἔχοντας θεοὺς. ἐκείων belongs also to the subject in the preceding verse. — διασκεδῶν: used figuratively; may be rendered to *disturb*. Cf. O. C. 619, τὰ τῶν ζυμῶνα θεῖα ματα ἔρει διασκεδῶν.

288. εἰσορᾷ: like *looks*. Cf. Eur. Hipp. 51, εἰσορᾷ νόστιν στήθεα.

289. ταῦτα: i.e. my decree. — πάλαι: not long ago as referring to former time, for Creon had just come to power. πάλαι is often used of time passing now and may be rendered,

for some time have been, etc. Cf. 1030. *Εἰ. 670, θανόντ' Ὀρόντων πόντι καὶ πάλαι* (sc. in 672) λέγει. Here Creon alludes directly to πάλαι 270. The Chorus had said, "for some time I have been thinking," and Creon answers sharply, "for some time you have been muttering against my command."

290. ἀέρας: purposely left indefinite. — ἑρρόθουν: cf. 250. Eur. Andr. 1080 of a popular tumult, *καὶ τὰς ἐχέραι βῆσαν ἐν ἀέρι πανδρ.* — ἐμῷ: dat. of hostile direction, of me.

291. κρυφῇ . . . σείοντες: covertly shaking the head, like an animal preparing to throw off the yoke.

292. δικαίᾳς: rightly; i.e. as I had a right to expect that they should. — ὡς στέργειν ἐμέ: so as to accept my sway. *ὡς* = ὥστε. See G.M.T. 608. So in 303. For *στέργειν* in this sense, cf. Aesch. Prom. 10, *ὡς ἄν διαχθῆ τὴν Διὸς τιμωρὶα στέργειν*.

293. ἐκ τῶνδε: the malecontents in 280. — τούτους: the as yet unknown perpetrators of the deed. Thus, of the murderers of Agamemnon, without further designation, *ἀνὰν* El. 334, *τοῖσιν* 343, *ταύτων* 363. Cf. also Antig. 400, 414, 565.

- παρηγμένους μισθοῖσιν εἰργάσθαι τὰδε.
 295 οὐδὲν γὰρ ἀνθρώποισιν οἷον ἄργυρος
 κακὸν νόμισμ' ἐβλάσται. τοῦτο καὶ πάλεις
 παρθεῖ, τὰδ' ἄνδρας ἐξανίστησιν δόμῳ,
 τὸδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχρὰ πράγμαθ' ἵστασθαι βροτῶν.
 300 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρμοῦντες ἥνυσαν τὰδε,
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
 ἄλλ' εἵπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας.
 305 εὔ τοῦτ' ἐπίστας, ὅρκως δέ σοι λέγω,
 εἰ μὴ τὸν αὐτόχειρα ταῦδε τοῦ τάφου
 εὐρύντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς.

294. παρηγμένοι: led astray.

295. ἀνθρώποισιν: dat. of interest with βλάσται. — οἷον: the omitted antec. is ταῦτα.

296. νόμισμα: institution. Cicero translates "monetae." From this word comes our Eng. "numismatics." Currency, coin, is that which is authenticated by usage. — τούτο: in agreement with νόμισμα instead of with ἔργον.

297. παρθεῖ: cf. Hor. Od. III. 16, B N., Aurum per modulos satellites / et pernumera armat saxa, potentibus ignis fulminibus. — ἐξανίστηναι: drives out.

298. ἐκδιδάσκει: to be taken as the principal pred. upon which τούτο depends, and καὶ παραλλάσσει is hyperbatic as though it were παραλλάσσειν (by perverting).

299. πρὸς ... ἵστασθαι: stand (ready) for, turn to.

300. πανουργίας ἔχειν: equip. to

πανουργεῖν, to play the villain. So λαμβάνει ἔχειν = λαμβάνειν. ἔργον ἔχειν = ἀγρεύειν. Cf. νηϊδοὶς ἐχέειν, Hom. Od. I. 235.

301. εἰδέναι: to be conversant with, acquainted *ix*. So of the Cyclops, Hom. Od. ix. 180, αἰετρίστω φῆη.

302. χρόνῳ ποτ' ἐξέπραξαν: at some time or when; join with ἐξέπραξαν. For ἐξέπραξαν see on 292. Cf. Aesch. Suppl. 732, χρόνῳ τοὶ ἀντὶ τ' ἐν ἡμέρᾳ θέσει δίκη. This threat made against the giants whom Cronos supposes to have become adherents of the dead under the influence of Hecate.

303. ἄλλ' ἀντὶ: moves here, as often, to break off impatiently the previous train of thought or remark. — εἵπερ: not throwing any doubt upon the statement, but emphasizing it; as we might say "it indeed man is an immortal being."

305. εὐνοῖα: pred. adj. for εὖ. See G. 926; H. 419.

οὐχ ὑμῖν *Αἰδῆς μοῦνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήδε δηλώσῃθ' ὕβριν,
 310 ὦ' εἰδότες τὸ κέρδος εὐθεὺς οἰστέον,
 τὸ λοιπὸν ἀρπάζετε καὶ μάθῃθ' ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἢ τὴν σεσωσμένους.

ΑΓΛΑΞ.

315 εἰπεῖν το δάσεις, ἢ στραφεῖς οὕτως ἴω;

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν αἰς ἀμάρῃς λέγεις;

308. οὐχ . . . ἀρκέσει, πρὶν ἂν: "there is a confusion of two concepts: (1) οὐχ ὅλν *Αἰδῆς ἀρκέσει, to which μοῦνος is added for emphasis, i.e. οὐ θαυμάζε μόνον; and (2) οὐ θαυμάζε πρὶν ἂν. The result is to make this message to his fellows." Cambr. — See GNT. 638, for subj. after πρὶν. — ποῖνος: the Ion. form, used where the metre requires a trochaic word. So also in 608, 705.

309. κρεμαστοί: hung up; prob. by the hands, so as to be dragged, after the manner of slaves, and for the purpose of compelling them to testify by whom they were bribed. In the courts, testimony was extorted from slaves by the rack. Cf. the punishment of Melanthius, *Ilom. Od.* xiii. 174 ff.

310. τὸ κέρδος: the supposed bribery of the guards is in his mind. Cf. 222. — οἰστέον: one must get.

311. τὸ λοιπὸν: for the future — ἀρπάζετε . . . μάθῃτε: the former continued, the latter momentary. The

bitterness of this exhortation is manifest. Cf. 654. Oedipus blinded his eyes ἀσέως ἐν σάφει τὸ λοιπὸν ἀφείκετο (*O. T.* 1278).

312. ἐξ ἅπαντος: from any and every source. Cf. *O. C.* 807, ὅστις ἐξ ἅπαντος εἰς λέγει. — τὸ κερδαίνειν: for τὸ κέρσει, obj. of φιλεῖν.

313. τοὺς πλείονας: the comparison is between ἀτωμένους and σεσωσμένους, not between κλέπτειν and its opposite, i.e. τοῖς πλείστοις ἀτωμένους μᾶλλον ἢ τοῖς ἢ σεσωσμένοις. So in *O. C.* 195, ἐν δὲ τῷ λέγειν ἡδὲ ἐν λέγειν τὸ κλέπτειν ἢ σωτήριον.

315. εἰσέως: will you permit (me)? — στραφεῖς εὐτως ἴω: am I to turn about and depart thus (i.e. without a chance to say anything more)? Cf. *Phd.* 1067, ἀλλ' εὐτως ἔπει. For the deliberative subj., see *O.* 1358; *H.* 880, 3.

316. καὶ νῦν: even now; modifies λέγεις. W. joins with οἶσθα; but we should then have αἰς οἶσθα εἰδὲ νῦν.

ΦΥΛΑΣ.

ἐν τοῖσιν ὥσιν ἢ 'πὶ τῇ ψυχῇ δαίκει;

ΚΡΕΩΝ.

τί δαί; ρυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΥΛΑΣ.

ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὥτ' ἐγώ.

ΚΡΕΩΝ.

320 οἷμ' ὡς ἄλγημα δῆλον ἐκπεφυκὸς εἶ.

ΦΥΛΑΣ.

οὔκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταύτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

318. W. τί δαί ρυθμίζεις.

317. δαίκεις are you stung. The sense of the question is, whether his grief is superficial or profound.

318. τί δαί; *ichai*, *why?* expression of surprise. Cf. Eur. *Iphig. Aul.* 1444, τί δαί; τὸ θεῖον οὐ τόσοι συμψύχουσι;—*ρhythmis xrt.*: are you *defining* where my grief is located? He refers, of course, to the preceding statement of the guard.—δρῶν: *sc. τὸν*. Cf. *Aj.* 33, τὸ δ' οὐκ ἔχον μαθεῖν δρῶ.

319. τὰς φρένας, τὰ δ' αὖ: *positive approx.* with *et*. See G. 917; H. 625 c.

320. οἷμ': *id. oīai*. Cf. 1270, *Aj.* 354, 567. This word presents the only instances of the elision of a diphthong in Soph., whence W. and many others have taken this as the accus. οἷμα, a form warranted by *et* *et* *et* *et* in *Antioch. Pal.* 9, 406. But the dat. form οἷμα, οἷμα is elsewhere the rule.—δαίμα: *only* *know*. Odysseus is named thus in *Aj.* 381 and 385, where

the Schol. explains it by *τάγμα*, *παράλογον* *κακόν*. Here the Schol. has τὸ περίτρημα τῆς ἀγορᾶς (an allusion, doubtless, to Dem. *De Corone*, § 127, where Dem. speaks in these terms of Arechm.). The abstract term used for the concrete, as in 523, 688, 760. The partic. in the neut. agrees with the pred. noun.

321. οὔκουν *xrt.*: (however that may be, so that I am no *δαίμα*; this deed at any rate I never did. Cf. 933, *Phil.* 872, *ἀλλὰ* *ἀντιπρὸς* *τοῦτ' ἐπαπαρ.* γέ brings into prominence the antithesis between *τοῦτο* *τὸ ἔργον* and the acute and knavish character of the soldier. "However refined a knave I may be, still," etc.

322. *And that too having betrayed your soul for money.* The explicit denial of the guard gives Creon the occasion to charge the deed directly upon him.

ΦΥΛΑΞ.

φεῦ.

ἢ δεινὸν ἔδρακεῖ γε καὶ ψευδῇ δοκεῖν.

ΚΡΕΩΝ.

κάμψετε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
325 φανεῖτέ μοι τοὺς δρώοντας, ἐξερεῖσθ' ὅτι
τὰ δειλὰ κέρδη τημονὰς ἐργάζεται.

ΦΥΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστα· εἰ δέ τοι
ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχῃ κρινεῖ,
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
330 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμη τ' ἐμῆς
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὰν χάριν.

326. IV. τὰ δειλὰ κέρδη.

323. The source is, "one should not in general make a conjecture where one has no knowledge; doubly bad is it when this conjecture is a groundless one." The first intimation of reproof lies in γέ. *Σαμψα* translates, "what a pity that one who is opinionated should have a false opinion." Boeckh makes *δοκεῖν* subj. of *δοκεῖ*, and renders, "Oh truly bad, when one is determined to hold false opinions."

324. *κάμψαι*: *Schol.* *συνιστάει· τὴν θέσιν περιλάλει*.—*τῶν δόξαν*: *ἔχει conjecture, i.e. of which you speak.*

325. *τοὺς δρώοντας*: the perpetrators. Here Creon drops the charge made in 322 and returns to the thought of 306-312.

326. *τὰ δειλὰ κέρδη*: cowardly gain; i.e. gain obtained through secret bribery.

327. Creon has left the stage through the *parthos regia*. The following lines of the guard are a soliloquy.—*ἀλλὰ*: the suppressed thought is "may we not have to say that, etc. (335-36), but may he, etc."—*τόρρεσι*: *στ. ὁ θρόν.*—*μάλιστα*: above all.

328. *τε καὶ*: i.e. *ἴτε τε λαφθῇ καὶ ἴτε μή*. Whether he be taken or not, *τε* and *καὶ* often represent our Eng. disjunctive *or*. The regular correlative is *εἴ... τί*, as in *εἴτε... ἴτε*. Cf. *Phil.* 1288, *εἴτε τ' Ἀχαιῶται καὶ ἴτε τε μὴ ἔσθ.*

329. *οὐκ ἔσθ' ὅπως*. lit. there is not in what way, i.e. it is not possible that.

330. *καὶ νῦν*: "even now I am protected as by a miracle, and this second time I should run the greatest possible risk." The guard leaves the scene by the door through which he had entered. Cf. 324.

Στάσιμον δ.

ΚΟΡΟΣ.

Εγρήγ ε.

πολλὰ τὰ δεινὰ, καὶ δὲν ἀνθρώπου δεινότερον πέλει·
 335 τοῦτο καὶ πολλοῦ πέραν πόντον χερμερίῃ νότῳ
 χωρεῖ, περιβρυχίαισιν
 περὶν ὑπ' αἰδμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρίεται,

332 ff. "Human ingenuity has civilized earth, water, and air, and their inhabitants, and has invented language, political institutions, and the healing art. The consciousness of this power can incite man to what is good, and when he observes law and right, he occupies a high position in the state. But arrogance leads him to commit deeds of wastefulness; with a man of this character I would have nothing to do." The strange burial, in defiance of the royal edict, furnishes the immediate occasion to the Chorus for celebrating human skill and uttering warning against arrogance. — The correspondence of the rhythms is brought out more effectively by the double occurrence of πόντον, and by the position of the similarly formed words ἀνέμους μαχεῖν, πατοῦρας ἄκοροι, and ἑλτολὸν θαλάσῃ, in the corresponding verses of the strophe and antistrophe. — πολλὰ τὰ δεινὰ: many are the wonderful things. Cf. Aesch. Chorus 583, πολλὰ μὲν γὰρ τρέφει θεὸς δαιμόνων ἔργα . . . ἀλλ' ἐπὶ τοσούτων ἀνθρώποι φρόνημα τίς ἄλγος; — πάλιν: = forin.

334. τοῦτο: i.e. τὰ δεινὰ or δεινότερον implied in δεινότερον; as in 200,

so here the pron. agrees with the more remote subst. — καί: correlated with γὰρ in 338.

335. νότῳ: (impelled) by the stormy south wind. Dat. of cause. Others call it a dat. of time.

336. περιβρυχίαισιν αἰδμασιν: engulfing waves, that let down the ship into their depths (ἀρέξ) and threaten to overwhelm it. ἀρέξ with the dat. = beneath. Schol. τὰς καλύπτουσι τὴν ναῦν.

337. ὑπερτάταν: supreme, as eldest and mother of all. Soph., Phil. 302, calls her καθεστὶ Γᾶ, μήτηρ πάντων δαίμων. Verg. Aen. vii. 130, prima deorum.

338. ἄφθιτον: as never exhausted by the produce she so constantly supplies. The accus. is obj. of ἀνατρέσκει = cares on (for his own gain). Since the trans. use of the nhl. of this verb is not found elsewhere, W. governs the accus. by καλύπτει. The a privative is short by nature, but is used long by Hom. in adjs. which begin with three short syllables; and the Hom. quantity is often followed by later poets. So here, and in ἀνέμους, ἀνεμῶν, 007, 767. See L. and S. under a priv. "The (elative) dactyle suits the thought of the continuous

340 ἄλλομένων ἀρότρων ἔτος εἰς ἔτος,
ἱππεῖα γένοι πολεύων.

Ἀνιστροφή εἰ

κουφουόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει
345 καὶ θηρῶν ἀγρίων ἔβην πόστον τ' εἰσαλίαν φύσιν
σπείρασι δικτυοκλώστοις
περιφραδῆς ἀνὴρ·
κρατεῖ δὲ μηχαναῖς ἀγραύλου
350 θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'

341. W. πολεύων.

342. W. κουφονέων.

round of human labor, as those of the anisotrophe the movement of the steed." Camp.

340. Ἀλλομένων: the Schol. explains by περισκλιδόμενα. *ἄλλω* is to be distinguished from *εἰλέω* (*εἰλω*), and seems to mean originally *wind*, *roll*. Aristot. *περὶ οἰσέως*, li. 14, says, *οἱ μὲν (τὴν γὰρ) ἐλάσσει καὶ συνεῖσθαι φασὶ περὶ τὴν μέλαν μέσσην*. The sense, therefore, is the *winding* or *turning* about (*Βουστροφρόνη*) of the ploughs at the end of the furrows. — *ἔτος εἰς ἔτος*: *from year to year*.

341. ἱππεῖα γένοι: since the harnessing of the horse is mentioned below (350), *γένοι* may be taken here in the sense of *offspring*, i.e. *mares*. So the Schol. καὶ ἡνέρας, quoting Hom. *Il.* x. 352 f. Cf. also Simon. *Εργ.* 13 (Bergk), χαίρειν' ἀλλοκόμεν ὄνταρες ἱππων. — πολεύων: *breaking the glebe*.

342. κουφονέων: this epithet calls attention to the little and thoughtless nature of birds rather than to the ease and swiftness of their motion. Cf. 617. Theogonis 582, σμυρῶν ἔραδαι ποδῶν ἔχουσιν ἴσαν.

"Then to these would the neat quick for
birds
The feathered kind, where merrily they eat,
As if their hearts were lighter than their
wings."

See W. DAVENANT'S *Condibert*,
B. II. vi. st. 37.

343. ἀμφιβαλὼν: of ensnaring game with nets, which were used in hunting as well as in fishing. So Xen. in his *Cyropæd.* 6. 5 §. gives directions how to place the nets for entrapping hares.

344. ἄγει: *leads captive*. The subj. *ἀνὴρ* is in 348. Cf. Eur. *Hed.* 312, φέροι περιβαλὼν μ' ἄγει.

345. πάντη καὶ: Thucydide translates "the brood in sea-depths born." — *ἔβην*: the abstract for the concrete, like *εἰσέβη* in *O. T.* 1, & *εἰσβη*, καὶ *εἰσβη*.

346. δικτυοκλώστοις: *wind cords* *turn* *into* *nets*.

347. περιφραδῆς: Schol. *κίρρα εἰσέβη*.

348. ὀρεσσιβάτα: Dor. gen. See G. 188, 3; II. 140 D.

350. θ': such an elision at the end of a verse, called technically *ἰωνοπολοία*, Soph. makes in every kind of verse. Cf. 695, 602, 1031.

ἵππον ὑπάξεται ἀμφίλοφον ζυγὸν
οὐρεῖόν τ' ἀκμήτα ταῦρον.

Στροφή β'.

καὶ φθέγμα καὶ ἀνεμόεν
355 φρόνημα καὶ ἀστυνόμους ὄργας ἐδιδάξατο καὶ δυσταύλων
πάγων ὑπαίθρεια καὶ δύσομβρα φεύγειν βέλη,
παντοπόρος ἄπαρος ἐπ' οὐδὲν ἔρχεται

351. W. ἵππον ἴσως ἄγει ἀμφίλοφον.

353. W. κατ' ἀνεμόεν.

357. W. πάγων αἰθέρια.

351 I. ὑπάξεται *vel.*: brings under the well-encircling yoke the sided with shaggy mane. For the double accus., cf. Hom. II. v. 731, ἵππῳ δὲ γυγὸς θηγάει "ἦν ἵππων. The lat. has a gnomic use, denoting what man habitually does. See GMT. 66. Cf. Pind. Olymp. vii. 1 W., φέλαν δὲ σ' τοι ἐφραῖς ἀπὸ χειρὸς ἰλίου | ἀρπάζονται | παρὰ γαμάρῃ. Ilod. i. 173, ἐρραῖον δὲ ἔτρεον τὸν κληῖον εἰς ἔσσι, καταλίζει δωρὶν μαρτῶν καὶ τῇ μαρτῇ φερεμένηται τὰς μαρτῆρας. With ἀμφίλοφον, cf. Hom. Od. iii. 480, ζυγὸν ἀμφὶς ἔχοντες.

354. φθέγμα: speech. "Soph. accepts the popular theory, which was also held by the Eleatics and Pythagoreans, that language is not an endowment of nature (φύσις), but is the result of conventional usage (θεσις: 'by attribution') and cultivation." Schn.—ἀστυνόμεν φρόνημα: two interpretations are possible: (1) thought swift as the wind; (2) high-soaring thought, i.e. philosophy, wisdom. In favor of (2) are the Schol., τὴν τοῦ μεταφύρων φιλοσοφίαν, and the gloss of Hesychius, ἀφελὲν, μετὰφρον; (1) is favored by the use of ἀνεμόεν = wind-swift (see I. and S. s.v. ἀνεμόεν), and by the natural connection between

φθέγμα, the body of speech, the sound, and φρόνημα, the spirit, the contents of speech. For the sense, cf. also Hom. Od. vii. 30, ἅς εἰ πτερὸν ἄε νόημα.

355. ἀστυνόμους ὄργας: the disposition suitable to social life. W., Wundt, and others understand this to mean the art of governing, which is favored by the Schol., τὴν τῶν πόλεων ἐκτασίαν, δι' ἣν τὰ ἔσσια μένεται, ὅ ἐστι διοικεῖνται. ἄργη is the action of τρέφειν. Cf. 876. S. 630, οἷατι: σωτράφεις ὄργαι ἐκταῖς. Hor. eleg. Sat. I. 3, 103, makes the establishment of communities follow upon the fixed use of language: donec verba, quibus vocemkensusque notarent, nominaque inuener. Dehinc opipida coepit munire, et ponere leges.

356 I. ὁμαλῆρα: agrees with βέλη, which may be used equally well of frost and hail as of rain, in the sense of shafts. Cf. Aesch. Agam. 345, ἐν αἰθέρασι καίοντα ὄρη τῶν ὁμαλῶν πύγων ἔρποντο τ' ἀνυλάσσονται. Tantal., and he has taught himself how to shun the shafts of uncomfortable frosts under the open sky and of driving rain.

358. ἄπαρος: the asyndeton here and in 370 emphasizes the contrast.

361 τὸ μέλλον· Ἄϊδα μόνον φεύξιν οὐκ ἐπάξεται·
νόσων δ' ἀμηχάνων φυγὰς συμπέφρασται.

Ἀντιτροφή β.

365 σοφόν τι τὸ μηχανόεν
τέχνας ὑπὲρ ἑλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' ἐπ'
ἑσθλόν ἔρπει·
νόμους παρείρων χθονὸς θεῶν τ' ἐνορκοὶ δίκαν.

369 f. W. ἀπορος ἐπ' οὐδὲν ἵσχυται μολλόντος Ἄϊδα.

366. W. τὸτ' ἐς κακόν.

368. W. νόμους πλῆρηται.

369. ἐπ' οὐδὲν τὸ μέλλον. i.e. ἐπ' οὐδὲν τῶν μελλόντων.

360. Ἄϊδα: cf. ὁρσευμένα, 340. The gen. depends on φεύξιν.

361. ἐπάξεται: will not measure for himself. Schol. δαιμόνιον μόνον οὐχ εἶναι ἱκανόν. Cf. Dem. de F. L. § 259, αἰσθητέον αἰσίοις ἐπιδόχοντα θνητοῖσι. Thuc. vi. 5. 2, οἱ Σικελιώταις Σικανόφοντος ἐπαρμένον ἐμμάχοντες. The fut. is emphatic; he will never do it. — φεύξιν: for φεύγει, is found only here and in Hippocrates; but εὐφραυξίς, ἐπιδραυξίς, καταφραυξίς are found.

362. ἀμηχάνων: i.e. diseases that would otherwise be irremediable.

363. φυγὰς: points back to φεύξιν, and makes the contrast pointed. — συμπεφρασται: he has jointly with others (ἑτέροις) decided. So W. But the prep. seems to be used rather to strengthen the idea of the mid. voice, as in the phrase συμπαράσσειν μόνῳ ἑαυτῷ. See L. and S., sc.

365. σοφόν τι: pred.; lit. as something showed. — τὸ μηχανόεν: forms the counterpart to ἀμηχάνων 363, and repeats the idea of μηχανή 340, since this inventive power is the main theme.

366. τέχνας: join with τὸ μηχανόεν,

inventive skill in art. — ὑπὲρ ἑλπίδα: beyond expectation. — ἔχων: viz. skill qualifies him to do good, yet teaches him also to break through all barriers. A similar sentiment is found in Hor. Od. I. 3, 25 f. and 37-40.

367. τοτὲ μὲν κακόν: at one time to what is bad, at another to what is good. The omission of εἰ is irregular. μὲν and εἰ are both wanting in El. 783, τὰτ' ἄλλαι, ἄλλοτ' ἑτεροί. The prep. ἐπ' belongs to both adjs. πρός is similarly placed with the second member of the anal. in 1176. Cf. also O. T. 734, ἀλλοτὶν κατὰ ἀσπλῆτα ἔχει. For a similar sentiment and expression, cf. the verse of an unknown poet quoted in Xen. Mem. I. 2. 20, αὐτὰρ ἀπὸ ἀγαθῶν τοτὲ μὲν κακός, ἄλλοτε δ' ἐσθλός.

368. παρείρων: lit. fastening alongside of, hence meaning as with, sc. τῷ μηχανόεντι τῇ τέχνῃ. The Schol. explains by ὁ παρὼν τοῖς νόμοις καὶ τῇ δαίμονι. That is, obedience must be combined with skill.

369. θεῶν τ' ἐνορκοὶ δίκαν: and justice pledged with an oath by the gods. So Eur. Med. 208, τὰς ζωῆς ἑταίροις θεῶν. Cf. Xen. Anab. II. 5. 7, ἄρα θεῶν = oaths by the gods.

370 ἡμίπολις· ἀπολις, ὅτι τὸ μὴ καλὸν
 ζήεσσι τόλμας χάριν. μήτ' ἐμοὶ παρίστας
 375 γένοιτο μήτ' ἴσον φρονῶν ὅς τὰδ' ἔρδει.

380
 385
 390
 395
 400
 405
 410
 415
 420
 425
 430
 435
 440
 445
 450
 455
 460
 465
 470
 475
 480
 485
 490
 495
 500
 505
 510
 515
 520
 525
 530
 535
 540
 545
 550
 555
 560
 565
 570
 575
 580
 585
 590
 595
 600
 605
 610
 615
 620
 625
 630
 635
 640
 645
 650
 655
 660
 665
 670
 675
 680
 685
 690
 695
 700
 705
 710
 715
 720
 725
 730
 735
 740
 745
 750
 755
 760
 765
 770
 775
 780
 785
 790
 795
 800
 805
 810
 815
 820
 825
 830
 835
 840
 845
 850
 855
 860
 865
 870
 875
 880
 885
 890
 895
 900
 905
 910
 915
 920
 925
 930
 935
 940
 945
 950
 955
 960
 965
 970
 975
 980
 985
 990
 995

374. 17. μήτε μοι.

370. ἀπολις: in contrast with ἡμίπολις, as ἑπείπερ ποῦ παντοῦρος in the corresponding part of the strophe. Cf. Eur. *Troad.* 1202, ἀδὲ μεγαλόπολις ἀγέλις ἐμὴν Τροίαν.

372. ζήεσσι: the subj. is personal. Cf. O. G. 1249, ἀνὰ δὲ ζήεσσι. *Ell.* 510, ὁ εἰς διερ' ἐξέσσι — χάριν = *Int. gratia, causa.* Cf. *El.* 427, πᾶσι με τοῖσι τοῦ φόβου χάριν.

373. παρίστας: guest at my hearth; *paries* is more common.

375. ἴσον φρονῶν: of the same way of thinking (politically), i.e. of the same political party. Cf. Xen. *Hell.* iv. 2. 2, ἰσότητι τοῖς καὶ αὐτῶν φρονέουσιν. τὰ τοῦ θένου, τὰ ἀπεδομμένων φρονεῖν, and similar expressions, see seq. — τὰδ' ἔρδει: i.e. ἀπὸ νόμου καὶ θύμης ἐκ τόλμης.

376. Antigone and the guard are vocs entering at the left of the spectators. — ἐν βαλάνῳ περὶ: in regard to this strange word I stand in doubt. — ἀμφινῶς: found only here.

377. ἀντιλογίῃσι: subj. of deliberation. See G. 1326; II. 800, 3.

378. οὐκ εἶναι: for the use of οὐκ with the inf. in *indix. disp.*, see G. 1612; II. 1024. "Nihil in οὐκ particula offensa, quia οὐκ ορρονuntur εἶναι (ἐπεὶ εἰνέ) εἰ ἀντιλογίῃσι οὐκ εἶναι hoc verum: πῶς εἶναι ἐπεὶ ὅτι ἡ καὶ Ἀντιγόνη ἐστὶν ἀντιλογίῃσι ὡς οὐκ εἶναι." Weckl.

379. ἐστίνου: the combining together of Antigone and her father is significant, and throws light upon the thought of 858.

380. Οἰτιπὼδα: this gen. is found in anapaestic verses also in Aesch. *Sept.* 886 and 1035. Οἰτιπῶδον and Οἰτιπῶδον, also the accus. Οἰτιπῶδα, are not used by the tragedians. — τί ποτ': what can this be? — οὐ δὴ πού σέ γε: surely it is not you, is it? Cf. Arist. *Rhet.* 520, τί δ' ἔγωγε; οὐ δὴ καὶ μ' ἀπελέσθαι δύναται εἰς τὸν πότον. The Chorus knew that some one had defied the command of the ruler. They are surprised and pained to learn that it is Antigone who must suffer the penalty of disobedience.

381. ἐπιστοῖσιν: see on 210.

FOURTH SCENE. GUARD. ANTIGONE. AFTERWARDS CREON
WITH TWO ATTENDANTS.

Ἐπεισόδιον β'.

†ΤΛΑΞ.

ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔεργασμένη·
85 τήνδ' εἶλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

ὃδ' ἐκ δόμων ἀφορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι; ποῖς ξύμμετρος προὔβην τύχη;

†ΤΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἐστ' ἀνώμοτον·
φεύδει γὰρ ἢ πῶνα τὴν γνώμην· ἐπὶ
390 σχολῇ ποθ' ἤξειν δαῦρ' ἂν ἐξηύχουν ἐγὼ

383. ἀπείγοναι: a judicial term, used of leading away to custody those who have been caught in the act.

383. ἀφορρήν: with this word the Chorus do not censure the deed in itself; they only call Antigone ridiculous for imperilling her life.

384. The lapse of several hours is assumed since 331. Cf. 416. — ἥτις ἐστ': here is that one who has done the deed. — ἐκείνη: because in the former scene the deed of this deed was the principal subject of discussion. — Creon again comes on the scene by the middle door and hears the last verse spoken by the guard. Hence the 41 and what follows in 387.

390. εἰς δέον: for your need, opportunely. Cf. O. T. 1416, εἰς δέον κέρως ἔτε Κρέων. The phrase naturally suggests ξύμμετρος to Creon.

387. ξύμμετρος: coincident with; just in the nick of time to hear about. Cf. O. T. 84, ξέμετρος γὰρ εἰς εἶδεν.

388. ἀνώμοτον: to be abjured as a thing one will not do or undertake. This proverb occurs first in a fragment of Archilochus (74 Bergk): χρὴ μὲντοι ἑλκτοντο ὅσσον ἔστιν ἀνώμοτον. Cf. what the guard has said in 329.

389. For second thoughts belie one's resolutions.

390. σχολῇ: hardly, be slow to (do anything). Similar is the Eng. in Shak. Tim. Andron. i. 3, "I'll trust my leisure him that mocks me once." — ἥτις δὲ, a rare usage. But see GMT, 208; H. 845. W. takes δὲ with ἐξηύχουν, i.e. 41, 4. W. takes δὲ with ἐξηύχουν, i.e. I should have declared, and cites Soph. Aj. 430, τίς ἐν ἑστ' ἔειπ' ἐλ' ἐλκτοντο

ταῖς σαῖς ἀπειλαῖς, αἷς ἰχειμάσθην τότε·
 ἀλλ', ἥ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔσκειν ἄλλη μῆκος οὐδὲν ἡδονῇ,
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 325 κόρην ἄγων τήνδ', ἥ καθευρέθη τάφον
 κοσμοῦσα. κληῖρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τοῦδε.
 καὶ νῦν, ἀναξ, τήνδ' αὐτός, ὥς θέλεις, λαβὼν
 καὶ κρῖνε καζέλεγχ'. ἐγὼ δ' ἐλεύθερος
 400 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΥΡΕΩΝ.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΥΛΑΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίσταται.

τοῦτον (νοοῖσιν ὅτι καὶ τοῖς ἑσπέραις κακοῖς;
 Eur. *Herc. Fur.* 1355, οὐδ' ἐν φέρον
 ποτὶ τί τοῖδ' ἰσθῆναι, ἴσθαι δ' ἐν ἁμαρ-
 τῶν βαλῆναι. Some read ἴσθαι, so as to
 avoid the fut. inf. with ἐν.

321. ἀπειλαῖς: dat. of cause. —
 ἰχειμάσθην: the metaphor is well
 brought out by the translation of
 Campbell, "when my soul was shaken with
 the fear of your former threatening."

322. ἐκτὸς: sc. ἀπὸ τοῦ: the usual
 not repeated. Cf. 518.

323. οὐδὲν: adv. in no respect. —
 ἡδονή: in greatness. The thought
 regularly expressed would be τῇ παρ'
 ἄλλῃς χαρῇ οὐδὲν ἴσθαι ἡδονῇ,
 for it is of the smaller that we say it is
 not like the greater. But this inver-
 sion of terms is freq. with ἵσταναι. So
 of an unusually great fear it is said
 in Thuc. vii. 71, 2, εὐφροσύνην ἡ
 ἰσχυρόν. Cf. Eur. *Fr.* 664, ἐκ τῶν
 ἰσχυρόν ἡ χάρις μᾶλλον θρονοῖς φανείσα

μᾶλλον ἢ τὸ προσβυβύμενον. "I learned
 that courage unlearned for is thrice wel-
 come." Rogers' *Italy*.

324. δι' ὄρκων ἐνέσθαι: scilicet; ἐσθαι
 myself by an oath (sc. that I would
 not come). Above rank. So ἀπώμοτος
 has boldness. — δι' ὄρκων: added to
 make the expression more vivid. So
 γένεσιν, 427.

326. ἐνθάδ' οὐκ: as was done be-
 fore. Cf. 276.

327. θοῦρμαιον: like our Eng. wind-
 fall, potsherd. Heracles was the giver
 of good luck. Cf. *Phil. Gorg.* 480 c,
 εἰμαι ἐπὶ σοὶ ἐντυχεπῶς τοσούτῳ
 ἡμῶν ἐντυχεπῶς.

400. ἵσταναι κτλ.: i.e. ἐπὶ τῇ ἵσταναι
 ἐστὶν ἀπηλλάχθαι. ἐλεύθερος. — τῶνδε
 κακῶν: those threatened by Creon.

401. τῷ τρόπῳ πόθεν: two inter-
 rogatives combined in one sent. So
 the Hom. τί τόθ' ἐστὶν ἴσθαι ἀνθρώπων;
Trach. 421, τίς πόθεν μοῖάν;

ΚΡΕΩΝ.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῆς :

ΘΤΑΣΣ.

ταύτην γ' ἰδὼν θάππουσαν ὃν σὺ τὸν νεκρὸν
405 ἀπείπας. ἄρ' ἐνδὴλα καὶ σαφῇ λέγω ;

ΚΡΕΩΝ.

καὶ πῶς ὀραῖται καθήληπτος ἡρέθη :

ΘΤΑΣΣ.

ταυτοῦτον ἦν τὸ πρῶγμ'. ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δειν' ἐκῶν' ἐπηπειλημένοι,
πᾶσαν κόινν σήραυτες ἢ κατεῖχε τὸν
410 μέγαν, μυδῶν τε στόμα γυμνώσαντες εὖ,
καθήμεθ' ἄκρων ἐν πάγων ὑπὸ νημοί,
ὁσμὴν ἀπ' αὐτοῦ μὴ βάλην πεφευγότες.

403. The sense is, "Are you in your right mind when you say this?"

404. τόν: the art. would regularly be omitted with the anteced. incorporated in the rel. clause. It makes νεκρὸν more definite.

405. ἐπείπας: historical pres. a use to which the tragedians are partial. They also freq. change the tense in the same sent., as here. Cf. 406-428. *Aj.* 31, πρόσ: το κατέλασαν. — ἐνδὴλα: caught in the act.

407. γάρ: see on 338. — ἤκομεν: the other guards may have gone, from fear and suspense, to meet their comrade on his return from the king, and, in view of Creon's threats which were directed against them all, have returned together to watch the corpse again.

408. τὰ δειν' ἔκῶν: cf. 305 f.

409. σήραυτες: having swept off. — τόν: the act. at the end of the tri-

meter is very rare. Soph. has it also in *Phil.* 203, *O.C.* 851, and *El.* 879.

410. μυδῶν: clanking, clanking. — εὖ: carefully.

411. καθήμεθ' ἄκρων ἐν πάγων: we sat on the tops of the hills. Cf. *Hom. Od.* xxi. 420, ἐν ὀρεσὶ καθήμενοι. *Il.* xiv. 184, στήθε' εἰ θεολύματα. — ὑπὸ νημοί: under the Some join *ὑπὸν ἐν πάγων* directly with *ἐκῶν* in the sense of *ἐκ ὑπὸν ἐν πάγων* καίτοι ἦν ἀνέμοι, i.e. "we sat so that we were protected from the wind by the tops of the hills." — They must have sat to windward of the dead body, with their backs turned to the wind and facing the corpse, in order to be able to watch it, and at the same time to avoid the stretch which in this situation the wind would blow away from them.

412. βάλην: the subj. is more vivid than the opt.

ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόβοις
κακοῖσιν, εἴ τις τοῦδ' ἀκηδῆσοι πόνου.
415 χρόνον τὰδ' ἦν τασούτων, ἔστ' ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καὺμ' ἐβάλπε· καὶ τότε' ἐξαίφνης χθονὸς
τυφῶς αἶρας σκηπτὸν, οὐράνιων ἄχας,
πῖμπλησι πεδίων, πᾶσαν αἰκίζων φόβῳ
420 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας
αἰθήρ· μύσαντες δ' εἶχονεν θείαν νόσον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ

413. ὄνερ: in distributive propos. with the subj. of κακοῖσιν. — ἐπιρρόβοις: Schol. λαμβάνειν. Cf. the use of βαρύνει in 200.

414. κακοῖσιν: used subst. and equiv. to ἀνθρώποις. καὺμ' is used of words also in *Aj.* 1244, εἴτε καὺμ' ἀκούει βαλεῖτε. Cf. *Phl.* 374, below. — ἀκηδῆσοι: fut. opt. in indir. disc., and with the apod. implied in the context. See *GM.T.* 126 and 606 ff. Cf. *Phl.* 374 f., ἤρασαν καὺμ' . . . αὐτὰρ καίτοις ἐντ' ἀκαρπύσαντό μοι.

416. Cf. *Ili.* II. vii. 68, ἥμος δ' ἡλίας μέσῳ οὐρανῷ ἀμφιβέβηκεν.

417. χθονός: gen. of separation after εἶρας. Cf. *O. T.* 142, εὐθὺς ἔτασαν. *Mat. Corr.* 624 d, ἐνθάδε πάντα ἔειπε ἐν τῇ ψυχῇ, ἐκεῖθεν γυναικὶ τοῦ σέματος.

418. "The detailed description of this violent storm, that so greatly terrified the company of watchers, makes the undaunted courage of the heroine appear the more illustrious." Schn. — τυφῶς: a whirlwind; which, by edging on high the dust, gives the appearance of raising up a sudden storm (σκηπτὸν) from the ground. — οὐράνιων: sent from heaven; or, perhaps better, reaching to heaven Cf.

Aj. 106, ἔταν οὐράνιαν φλέγον. The Schol., λαμπρὸν τὸν αἴθρα, favors the latter. — ἄχας: in propos. with κακόν.

420. ἐν δέ: adv., and therefore; Lat. sic ut. Cf. *El.* 713, ἐν δ' ἐπεστώθη ἄρμος αἰέρον. *O. T.* 182, ἐν δ' (among them) ἔλαχε ἰσχυροτάχυνσι. Others take ἐν as belonging to the verb and separated from it by so-called mesia. Other cases of mesia occur in 427, 478, 577, 1233.

421. μύσαντες: because of the dust which was whirled aloft to the top of the hill. This circumstance is added to explain why they did not see the approach of Antigone. — εἶχονεν: we endured. Schol., ἀντελήχονεν τὰς τὴν πόλιν. — ἔσαν: because the ἔχον was οὐράνιον. But since all calamities were heaven-sent, the reference to οὐράνιον is not necessary. — νόσον: used by the tragedians of every kind of physical and mental suffering.

422. τοῦδε: neut., comprising all that has been mentioned. — ἀπαλλαγέντος: see on 244. — ἐν χρόνῳ μακρῷ: in the course of a long while; giving time for Antigone to come out of her concealment, with the libation ready to be poured. Cf. *Phl.* 235, τὸ λαβεῖν πρὸς φθίγμα τοῦδ' αἵματος ἐν χρόνῳ μακρῷ.

ἡ παῖς ὁράται, κῆνακωκῆς, πικρᾶς
 ὀρνιθος ὅξυν φθόγγον, ὡς ὅταν κενῆς
 423 εὐνῆς νεοσσῶν ἄρφανὸν βλάβῃ λέχος·
 οὕτω δὲ χαῦτη, ψιλὸν ὡς ὁρᾷ κένυν,
 γόοισιν ἐξώμωξεν, ἐκ δ' ἄρα κακὰς
 ἡράτο τοῖσιν τοῦργον ἐξαιργασμένοισι.
 καὶ χερσὶν εὐθύς διψίαν φέρει κύνιν,
 430 ἐκ τ' εὐκροτήτου χαλκῆας ἄρδην πρόχου
 χοαῖσι τρισπόνδοισι τὸν κένυν στέφει.
 χῆμέης ἰδόντες ἰέμεσθα, σὺν δέ νῦ
 θηρώμεθ' εὐθύς οὐδὲν ἐκτεπληγμένην.

423. Why Antigone returned to the body the poet does not expressly state. It is to be inferred that she has heard or fears that the body is again exposed by the command of Creon. Accordingly she carries with her the pitcher containing the libation. — κῆνακωκῆς: full of bitterness, sorrowful. "The quality of the object is transferred to the subject; i.e., πικρᾶς, ἐπεὶ πικρὰ καὶ κενῆς." *Caup.* So conversely in *Phil.* 209, *εὐφροσύνη* = unalloyed joy is applied to αὐτῆς, the cry which expresses the pain.

424. ὀρνιθος: descriptive gen. Order: ὡς ὅταν βλάβῃ λέχος τῆς κενῆς ὀρνιθος νεοσσῶν. The comparison of shrill and mournful cries with the plaintive notes of birds robbed of their young is Hom. *Cf. Od.* xvi. 210 ff., ἀλαῖαν δὲ λεγούς, ὡδινέστερον ἢ τ' αἰνῶν, φῆνα, ἢ αἰγυῖοι γαυρόθυχοι, οἳ τ' ἐπεὶ τέκνα ἔχοντα ἐβόλονται, πάρος ποτὶ τὴν γαῖαν.

425. εὐνῆς: with αἶχος, much of its nest. *Cf. Aesch. Pers.* 513, λίαντων εὐνῆς ἐδραχίτωνος.

426. *Et*: introduces the prod. with increased emphasis (in prose also, and

most commonly when a prod. is expressed. *Cf. El.* 25, *ἔσται τέκος...* δουίτης ἐκ τοῦ — ψιλόν: unadorned.

427. γόοισιν: see on 334. — in: join with ἔρπετο. See on 420.

428. ἡράτο: impf. after the aor.; see on 180.

430. ἄρδην: ἔρπετο πρόχου. Urns borne aloft on the shoulder or head in scenes of sacrifice are a favorite subject in Greek art.

431. τρισπόνδοισι: as in all ancient observances the number three plays an important part, so the libations poured on the dead consisted of three parts; i.e. μέλικρον (honey with milk), wine, and spring water (*cf. Od.* x. 518); or, milk, wine, and honey with water (*cf. Eur. Iphig. Taur.* 158). In many localities olive oil was used instead of wine. These libations were poured out sometimes mixed beforehand, sometimes separately, with the face turned to the west. — στέφει: crowns, in the sense of ἄρδην. *Cf. El.* 61, εὐμβαν λουβᾶται καὶ σαρπτόμοις χλιδῇ στέφανται.

432. σὺν: together, adv. modifies ἐπιμέμεθα. — νῦν: = ἀρδην.

καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 435 πράξεις· ἄπαρνος δ' οὐδένος καθίστατο,
 ἀλλ' ἡδέως ἔμοιγε κάλγεινώς ἄμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
 ἡδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 440 ἔμοι πέφυκεν τῆς ἐμῆς σωτηρίας.

ΚΡΕΩΝ.

σὲ δῆ, σὲ τὴν νεύουσάν εἰς πέδον κόρα,
 φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε :

ΑΝΤΙΓΟΝΗ.

καὶ φημι δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μῆ.

439. IV. πάντα τὰλλ'.

435. ἄπαρνος δ' οὐδένος : an obj. gen. after an adj. referred to a verb taking the accus. See G. 1142; II. 154. Cf. Hdt. II. 60, ἔφαρς ὅτι μὴ μὲ ἀποκτείνῃς Σπάρτην.—καθίσταται : implies her fixed and calm attitude.

436. ἀλλὰ : sc. καθίσταται. "But my joy was still not unmingled." For ἡδέως but we should use a concessive clause.

437. αὐτόν : obj. accus. of τὸ πεφευγέναι, which is the subj. of ἔμοι. σὸς (sōs). The thought is put in a general form, *that* see *himself*.

438. τοὺς φίλους : the servants is attached to the daughter of the royal house.

439. Οὐδὲν : πάντα ταῦτα πέφυκε μοι ἔσσαν λαβεῖν ἢ ἢ ἀπὸ σωτηρίας. Cf. El. 1015, ὑποδείξας οὐδὲν ἀνθρώποις ἐξυ κέρως λαβεῖν ἔμελλεν. For the constr. of the lat., see G. 1528; II. 952. The

sentiment indicates the ignoble nature of the δούλος.

441. εἰ δῆ, σὲ : you, I mean, you. A similar harsh tone is that of Aegisthus to Electra, El. 1445, σὲ ται, σὲ κριῶν, καὶ σὲ, τὸν ἐν τῷ κέρῳ χρόνῳ θρασείαν. The calm repose of Antigone, who stands before Creon, in her maidenly innocence, without showing a single trace of fear or regret, exasperates him, as the tone of his address indicates.—εἴρα : cf. 399.

442. φῆς : sc. ἔθρασύναι. μὴ is due only to καταρνέει; for it is after the verb of denial, see G. 615; II. 1029.

443. Antigone purposely imitates in her reply the form of the question, as below (450, 452) she recalls ἀρ- μαχθέντα and νέμεος (437, 440).—τὸ μῆ : sc. θέραινεαι. Regularly τὸ μὴ ὦ. See G31T. 812.

KREON.

σὺ μὲν κομίζεις ἂν σεαυτὸν ἢ θέλεις,
 445 ἔξω βαρείας αἰτίας ἐλεύθερον·
 σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
 ἦδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝΤΙΓΟΝΗ.

ἦδη. τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.

KREON.

καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

450 οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
 οὐδ' ἡ ξύνουκος τῶν κάτω θεῶν Δίκη
 τοιούσδ' ἐν ἀνθρώποισιν ὥρισεν νόμους·

452. W. αἰ τοῦσδ' . . . ὥρισαν.

444. σὺ: to the guard. — κομίζεις ὧν: may detain yourself. For the opt. in mild commands, see GNT. 237.

445. ἔξω and ἀπὸ from grievous imputation. The guard departs. The actor who has played this part now has an opportunity to change his costume, in order to impersonate Iphigeneia.

446. μῆκος: i.e. μακρὸν ἔπος.

447. κηρυχθέντα: the partic. is in indir. disc. after θέσθε and = ἐν ἀκηρύχῳ. The plur. of the impers. is common with adjs. (cf. Aj. 1126, τίνα γὰρ τὸνδ' ἐστραχίτην), very common with verbal adjs. (cf. 677), less common with participles, as here. Cf. 670, 676.

448. τί δ' οὐκ ἔμελλον: and why should I not [know it]?

449. δῆτα: then, marking an inference. "Knowing all this, did you then have the daring," etc.

450. γὰρ: (yes), for. This speech of Antigone is one of the noblest passages left us in ancient literature. — τί: adv., at all.

451. τῶν κάτω θεῶν: since Δίκη sent from below the Erinyes to punish transgression. Aesch. connects her with these avenging deities. Cf. Esch. 311, ὦ Δίκη, ὦ θρήνη τ' Ἐρινύων. Eur. Med. 1389, ἀλλὰ οὐ 'Ερινύς ἀλλ' οὐκ ἑλάνων φούλα τί Δίκη. She was held to be the daughter of Zeus and Themis.

452. τοιούσδε: sc. as you have laid down. Cf. 619. — ἐν ἀνθρώποισιν: who are endowed with a sense of obligation towards the dead.

οὐδὲ σθένειν τοσοῦτον φόβον τὰ σὰ
 κηρύγμαθ' ὥστ' ἄγραπτα κἀσφαλῇ θεῶν
 455 νόμιμα δύνασθαι θνητὸν οὐδ' ὑπερδραμεῖν.
 οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' αἰεὶ πατε
 ζῇ ταῦτα, καὶ δαίεις οἶδεν ἐξ ὅτου φάνη.
 ταύτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
 φρόνημα δείσας, ἐν θεαῖσι τὴν δίκην
 460 δώσειν. θανουμένη γὰρ ἐξήδη· τί δ' οὐ;
 κεῖ μὴ σὺ προῦκῆραυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.

454. W. ὡς ἀγράπτα.

452. W. αὐτ' (= αὐτό).

454 f. Instead of connecting *δοτὶ δύνασθαι* with τὰ σὰ κηρύγματα and making this its sub]. Antigone generalizes the expression: that one bring a mortal (sc. you) should be able, etc. Editt. generally make *θνητὸν οὐδ'* refer to Creon, supplying *as* in thought from τὰ σὰ κηρύγματα. But Prof. Goodwin [*Proceedings Amer. Philol. Assoc.* 1876, p. 4] supposes that Antigone has herself in mind, — that ? being a mere mortal, etc. The gender is no objection. Cf. Eur. *Iph.* 1017, 1018. In favor of this view it is urged that Antigone is more concerned throughout the passage with defending her own conduct than with condemning Creon. — *ὑπερδραμεῖν*: lit. to run beyond (me in a race); here, to overpass, to render void; nearly the same as *ὑπερβῆναι*, above. Cf. Eur. *Ion*. 973, καὶ τίς τὰ κρίσιν θεοῦς οὐδ' ὑπερβῆναι. Aristot. *Polit.* i 15, τὸν μὲν ἐκαστὸς ὃ δ' ὑπερβαίνει (ἐμὸν) τῷ κέρει, τῷ κοινῷ νόμῳ χρηστὴν καὶ ταῖς ἐπιταγαῖς ἢ διατάξεσιν. καὶ ... τὸ μὲν ἐκαστὸς δὲ μένει καὶ οὐδέποτε μεταβάλλει, αὐτ' δ' αὖτις, κατὰ φῶτον γὰρ

ἔστιν· αἱ δὲ ὑπερβαίνει πολλοὶ. In connection with this he refers to *Antig.* 450 and 456. "Let not a mortal's vain command, Urge you to break th' unalterable laws Of heav'n-descended clarity." Mason's *Elfrida*.

456. νῦν κἀχθές: form one idea, today and yesterday. The brief duration of merely human institutions is meant. — αἰεὶ πατε: "everlastingly, without any clear distinction of past or future, *and* gives the effect of infiniteness or infinity." Camm.

457. ἐξ ὅτου: since when; sc. χρόνον.

458. ταύτων: (sc. νόμους, namely, for their violation); depends on τὴν Μένει — αὐτὸ ἑμὲλλον: I was not about to, did not mean to. — αὐτῶν: of a mere man, emphatic.

459. ἐν θεαῖσι: in respect of, i.e. to ward the gods; the penalty due them.

460. τί δ' οὐ: and why should I not (have known that I must die)?

461. τοῦ χρόνου: Schol., τοῦ αἵματος δηλονότι.

462. αὐτῇ: "you say) it penalty, I, on the contrary, gain." Cf. Shaks. *Julius Caesar*, iii. 1:

ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγὼ κακοῖς
 ἔῃ, πῶς οὐκ οὐχὶ καθανὼν κέρδος φέρει;
 465 αὐτῷς ἔμοιγε ταῦδε τοῦ μόρον τυχεῖν
 παρ' οὐδὲν ἄλγος· ἀλλ' αὖ, εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἀταφον ἀνισχόμεν νέκυν,
 κείναις ἐν ἡλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σαὶ δ' εἰ δοκῶ νῦν μῶρα δρώσα τυγχάνειν,
 470 σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

ΧΟΡΟΙ.

δηλοῖ τὸ γέννημα' ὦμόν ἐξ ὦμού πατρὸς
 τῆς παιδός· εἰκειν δ' οὐκ ἐπίσταται κακοῖς.

467. W. μητρὸς θ' ἑνός τ' ἀταφον.

"Chorus. Why has that only one of us ever seen
 of life
 Come off as many years of fearing death.
 Great! Great! that, and then to death is
 befall."

464. Curses after the best spilla-
 ble. See on 234. — φίρμ: for φέρμας.
 The act. is often used for the mid. by
 Soph. Cf. O. C. 5. σμυρὸν μὲν ἔφα-
 τήματα, καὶ σμυροῦ δ' ἐτι μείον φέ-
 ροντα.

465. οὕτως: such being the case.

466. καὶ οὕδεν: see on 231. — ἄλγος:
 instead of a word of general meaning
 the Greeks often use a word of more
 definite sense. Here ἄλγος (dolor) for
 the more general idea of regard. —
 do: see on 220.

467. τὸν ἐξ ἐμῆς μητ.: the one coming
 from my own mother. — θανόντ' οὐκ.:
 when dead I had suffered to be (sc.
 ὦντα) as unburied corpses.

468. καίτοι: at least, the unexpressed
 thought. — τοῖσδε: of this, sc. what she
 had done.

470. σχεδόν τι: mockingly spoken
 of any fact or affair which the speaker
 believes to be undisputed; it almost
 appears to us that; it wants but little
 that; possibly. In like tone Electra
 closes a long speech to her mother,
 El. 608, εἰ γὰρ τέφρα τῶνδε τῶν ἔργων
 ἦεν, σχεδόν τι τὴν αἴη εὐ κατασχέω
 φύειν. — μῶρῳ, κτλ. "I bear the charge
 of folly from a fool." Plumptre. The
 sharpness of the utterance is enhanced
 by the repetition μῶρῳ, μῶρῳ, μωρίαν.

471. The harshness of this last
 remark the discreet and venerable
 Chorus cannot approve. Their words,
 however, do not express censure so
 much as a characterization of Anti-
 gone. Order: τὸ γέννημα τῆς μητὸς
 δηλοῖ (sc. δὲ) ὥμόν (pred.) ἐξ ἐμοῦ
 πατρὸς.

472. ἐπίσταται: sc. ἡ καὶ. — εἰσιν
 κακοῖς: cf. Phil. 1046, ὁ ξένος φάτω
 τῷθ' εἴθ', 'Ὀδυσσεύ, κοῦχ ἐπίστανται
 κακοῖς.

ΚΡΕΟΝ.

ἀλλ' ἴσθι τοι τὰ σκληρὰ ἄγαν φρονήματα
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
 475 σιδηροῦ ὀπτὸν ἐκ πυρὸς περισκελῇ
 θραυσθέντα καὶ ραγέοντα πλείστ' ἂν εἰσίδους·
 σμικρῷ χαλκῷ δ' ὀλθα τοὺς θυμουμένους
 ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ' ὅστις δουλὸς ἐστί τῶν πέλας.
 480 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο.
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὕβρις δ' ἐπεὶ δέδρακεν, ἦδε δευτέρα,
 ταύτοις ἐπαυχεῖν καὶ διδρακύναι γελᾶν.
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
 485 εἰ ταῦτ' ἀνατὶ τῇδε κίσεται κράτη.

473. ἀλλὰ: "but while coming before destruction." By ἀλλὰ Creon resumes his reflections immediately with the last words of the Chorus. Pl. remarks how exactly, though unconsciously, Creon describes in the following words his own case.—τὰ σκληρὰ ἄγαν φρονήματα: excessively stupid or dissensions.

474. πίπτειν: fall, break down. Inf. after ἴσθι, know that, etc. (not know how); see G. 1502, and cf. οἷδε καταρτυθέντας below. Cf. Asch. Pers. 173, εἰ γὰρ τοῖσι μὴ σε δι' ὀφθαλμοῖς. Eur. Med. 600, εἰ οὐκ τὰς τοῖσι μὴ γυναικὶ μέγα γῆρας με λέειν.

475. ὀπτὸν: tempered.—ἐκ: acc. as 111.—πορισκῆ: so that it is very hard.

476. πλείστα: very often; a sup. of πολλά = πολλάκις.—ἂν εἰσίδους: you will see; a modest statement of a well-known fact. See G.M.T. 317.

478. καταρτυθέντας: Greg. used for

termining at breaking horses.—ἐκπέλει: explained by Hesychius as ἐξίστιν. Α. ἡσυχ. λεγόμενον.

479. φρονεῖν μέγα: to be proud-spirited.—δαίλας: contemptuous in its application to Antigone.

480. ἐξηπίστατο: with sarcastic reference to 472.

481. προκειμένους: ordained.

482. ὕβρις: in the pred., sc. τῆς.—ἦδε is the subj. and takes its gen. det. from ὕβρις.

483. ἐπαυχεῖν... γελᾶν: in approp. with ἦδε, subj. uon.—διδρακύναι: with γελᾶν, lit. at having done it; over her deed. The partic. is used with γελᾶν as with χαλεπεῖν and similar verbs. Cf. Eur. Alc. 791, χαλεπεῖν ἑμὲ φῶς. It is not therefore simply a repetition of εἰς διδρακύναι, but forms a part of the pred. See G. 270, 1; H. 983.

485. If this (assumed) authority (sc. of defying this law) shall be exercised by her with impunity.

ἀλλ' αἰτ' ἀδελφῆς εἴθ' ὀμαιομεστέρα
τοῦ παντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,
αὐτὴ τε χῆρ' ἔξουαιμος οὐκ ἀλύξετον
μόρου κακίστου· καὶ γὰρ οἷον κείνην ἴσον

490 ἐπαυτῶμαι τοῦδε βουλευσαί τάφου.

καὶ νῦν καλεῖτ'· ἔσω γὰρ εἶδον ἀργίως
λυσσῶσαι αὐτὴν οὐδ' ἐπήβολον φρενῶν.
φιλεῖ δ' ὁ θυμὸς πρόσθεν ῥῆσθαι κλοπεὺς
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνιμένους.

495 μισθῷ γε μέντοι χῶταν ἐν κακοῖσι τις

ἀλοὺς ἔπειτα τοῦτο καλλύνειν θέλει.

490. W. τάφου.

486. ἀδελφῆς: *sc.* θυγάτηρ which is pred. to κυρεῖ (*sedes*). The omitted partic. contains the leading idea. See G.M.T. 887, 869. — Ζηνὸς ἑρκείου: *cf.* Hom. Od. xii. 334f. 'The altar of Ζεὺς ἑρκεῖος stood in the middle of the house-courtyard. By metonymy here for the entire family. 'The expression is the extravagant one of a passionate man, — "more ready than to me than all my kin," which is, of course, impossible. *Cf.* O. T. 1285, εἰ δὲ τι πρὸς ὑμῖν ἦν κακοῦ κακόν.

488. ἡ ἔξουαιμος: in the blindness of his passion Creon includes Ismene in his condemnation, without any reason except her anxious behavior, to which he refers below as betraying her guilt.

489. μόρου: gen. of separation with ἀλύξετον, after the analogy of such verbs as ἀπαλλάττεσθαι. *Cf.* El. 626, θράσους τοῦδ' οὐκ ἀλύξετ.

490. ἴσον: equally, *lit.* ισόμοι, *syn.* τιῶμαι ἐκείνῳ τοῦδε τοῦ τάφου, *i.e.* βουλεύσει κόνει. *Cf.* Phil. 62, εἰ Ἀργεῖοι ποιοῦσι ἡξίως τῶν Ἀχαιῶν θύλων, θοῦνται.

491. νῦν: *sc.* Ἰσμενος. — καλεῖται: addressed in the attendants.

492. ἐπήβολον φρενῶν: in possession of her mind.

493. φιλεῖ: *sc.* κοῖται. *Cf.* 722. — πρόσθεν ῥῆσθαι: to be detected beforehand, *i.e.* before the deed has been done. — κλοπεὺς: *pred. nom.*, as a plotter; like the portr. one of κλίπτειν, *deceit* or *do stealthily*. *Cf.* El. 37, εἴποιαι κλέπτει σφαιρῶν. *Aj.* 1137, πᾶσι ἐν κλέπτει κλέφτας κακῶν. The sense is, thus the evil conscience easily betrays the evil-doer. So Shak. *Hamlet*, iii. 1, 83: "Thus conscience doth make cowards of us all."

495. "I hate the offender that hides his crime, but I hate also the one that seeks to defend it." Creon thinks Ismene is trying to do the former, Antigone the latter. Antigone is seeking to escape punishment, he thinks. This accounts for her reply and the allusion to *δαῖν* in 496.

496. ἔπειτα: after the partic. *Cf.* *Aj.* 700, *τοῖσι ἀσπίδων φέρονι θλαστόν, ἔπειτα μὴ κατ' ἀσπίδων φρονῇ* — *καλλύνειν*: to gloss over.

ΑΝΤΙΓΟΝΗ.

θέλεις τι μᾶλλον ἢ κατακτεῖναι μ' ἐλὼν :

ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχω ἀπαντ' ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις ; ὥς ἐμοὶ τῶν σῶν λόγων
 500 ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη πατέ,
 οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνουσ' ἔφυ.
 καίτοι πόθεν κλέος γ' ἂν εὐκλείεστερον
 κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθείσα ; τούτοις τοῦτο πᾶσι ἀνδάνειν
 εὖς λέγεται' ἂν, εἰ μὴ γλῶσσαν ἐγκλήροι φόβος.

497. μᾶλλον: i.e. any desire that is greater than this of pulling me to death.

498. ἐγὼ μὲν οὐδέν: I surely (desire) nothing (beyond this). μὲν is a weakened form of μέν, and ἴκα γ' makes prominent (although also at the same time restricting) the force of the word with which it is connected. μὲν is often found without δέ, not alone in the poets but also in prose, esp. with pron. (534, 681) and in assertions (554). The antithesis may be supplied in thought, if it is not expressed by some equivalent of δέ. — ἀπαντ' ἔχω: an instance of what is called "tragic irony." The audience see in this utterance a hidden and dreadful import. Creon unconsciously pronounces his own doom; in the death of Antigone he has all the calamities that follow in his train.

499. μέλλεις: do you delay.

500. μηδ' ἀρεσθείη: sc. μήτε τὸ εὖς λέγειν. ἀρεσθεῖαι, pass., here in the sense of praising.

501. τὰμ' ἀφανδάνουσ' ἔφυ: my voice are disengaged. "For, one by nature, and so cannot fail to be." Camp. Antigone thus cuts off any expectation that Creon may have had that she would at the last acknowledge her guilt and beg for pardon.

502. κλέος εὐκλείεστερον: more illustrious honor. A pleonastic expression, like *ἐπὶ πλεονεξίᾳ* (588), *πρὸς τὸν θυμὸν* (1261). Antigone appeals to that latent sentiment of mankind that regards the duty of burial of one's kindred as a most sacred one, and that would honor her for sacrificing her life in seeking to discharge this duty. — ἀνδάνειν: the poet is represented by μέν, i.e., "if I had done what?" See on 240.

504 f. Order: λέγειν (pass.) ἐν ἀνδάνειν τοῦτον κτλ. Others prefer to join τοῦτον directly with λέγειν as dat. of agent.

505. ἐγκλήροι: see on 180, and the App.

[ἀλλ' ἡ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ,
κᾶζεστω αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.]

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὀρεῖς.

ΑΝΤΙΓΟΝΗ.

ὀρώσιν χοῦτοι, σοὶ δ' ἐπὶ λουσιν στόμα.

ΚΡΕΩΝ.

510 σὺ δ' οὐκ ἐπαυδεῖ, τῶνδε χωρὶς εἰ φρονεῖς :

ΑΝΤΙΓΟΝΗ.

οὐδὲν γὰρ αἰσχρὸν τοῖς ὁμοσπλάγχχους σέβειν.

ΚΡΕΩΝ.

οὐκ οὖν ὁμαίμεν καὶ καταντίον θανόν ;

W. gives 508 f. to the Chorus.

508 f. "With a just sense that these verses are not fitting for Antigone after 490, the older critics remarked: *οὐκ ἐπὶ λουσιν ταῦτα τῆς τυραννίδος, ἀλλ' ἔχει τι ὁμοειδίας ὁ λόγος.* But there is no indication of any irony. The sentiment is wholly remote from the conversation." N. We follow N. and W. in bracketing these lines. The words following have no reference to this sentiment. See App.

508. ταῦτα: the same reference as *ταῦτα* in 504, i.e. "that it is right to give burial to Polynices." — μούνη τῶνδε: Creon includes Antigone among the Chorus, as she was also a Cadmeian. — *μαίμεν* and *θανόν* are used in trimeter also.

509. *χοῦτοι*: these also (*think so*). — *ἐπὶ λουσιν*: lit. they roll or wind under, used of dogs which curl their tails between their legs through fear; here metaphorically of curbing or suppressing utterance.

510. *εἰ φρονεῖς*: after *ἐπαυδεῖ* we might expect an inf. or partic. clause; here *εἰ* does not express an uncertainty but an assumed reality, almost *est*. See GNT. 494. Without paying any attention to Antigone's reply, Creon obstinately holds fast to his opinion. — *τῶνδε χωρὶς*: differently from these.

511. γάρ: (no), for. — σίβαν: subj. of *αἰσχρὸν* (*est*).

512. καὶ καταντίον θανόν: he also that fell on the opposite side.

ΑΝΤΙΓΟΝΗ.

ὄμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν;

ΑΝΤΙΓΟΝΗ.

515 οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς.

ΚΡΕΩΝ.

εἰ ταί σφ'ε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο.

ΚΡΕΩΝ.

πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.

ΑΝΤΙΓΟΝΗ.

ὁμως ὁ γ' Ἀΐδης τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

520 ἢ ἀλλ' οὐχ ὁ χρηστός τῷ κακῷ λαχεῖν ἴσος.

513. μιᾶς: sc. μητρός. Cf. 144, 145. For an apparent parody of this verse, cf. Arist. *Athorn.* 750, *ἐμοματρία γὰρ ἐστὶ μία τῶν αὐτῶν πατρῶν.*

514. ἐκείνῳ: Eteocles; dat. with *δυσσεβῇ*. Creon means, as he explains more fully in 516, that Antigone by honoring Polynices with burial is placing the two brothers on an equal footing, and that thus she is dishonoring Eteocles. — τιμᾶς χάριν: do you bestow the boon of an honor. *χάρις* is accus. of internal obj.

515. ταῦθ' : i.e. that by burying my brother Polynices I am dishonoring him [Eteocles].

516. σφ'ε: see on 41. — τῷ *δυσ-*

σεβῇ: we should expect rather τῷ *δυσσεβῇ ἢ ἔσσον αὐτῷ*. It is not implied here that Antigone herself had bestowed equal honors upon Eteocles. Creon simply says, "you are showing him [Polynices] equal honor with that conferred upon Eteocles."

517. The equality of the brothers is urged more sharply by Antigone.

518. πορθῶν *εἶ*: (yes), but *deconstructing*. — ὕπερ: sc. *ἡδού γῆς*. See on 302.

519. *ἴσους* desires that his laws (i.e. his laws which require burial) be equal, i.e. be equally administered to all.

520. The const. is *τῷ κακῷ*, just as *ἴσους*, *ἔσους*, etc., are used in the pers. const. with the lat.

ΑΝΤΙΓΟΝΗ.

τίς αἶδεν εἰ κάτωθεν εὐπυγὴ τάδε;

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχέθρός, οὐδ' ὅταν θάνη, φίλος.

ΑΝΤΙΓΟΝΗ.

οὔτοι συνέχθει, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νῦν ἔλθοῖς, εἰ φιλητέον, φίλει

525 κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

FIFTH SCENE. CŒRUS. ANTIGONE. ISMENE. TWO ATTENDANTS.

ΧΟΡΟΣ.

καὶ μὲν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ λειβομένη·

521. κείνους: see on 35. "I fear I know if this [i.e. your sentiment that the good and the evil are not to share alike in burial] is regarded as pious in the world below?"

522. Cf. *Aj.* 1366, *ἐχθρὸν ὡς αἰεὶ εἶναι*; 1372, *οἷον δὲ καὶ ἐκείνῳ ὡς ἐμοί*; *ἡμῶν* *ἐχθρὸντος ἔσται*.

523. Surely, 'tis not my nature to share in hatred, but in love. Ancient art aims to represent the ideal, modern the real and individual. Hence Soph. is sparing in the portrayal of distinctive traits of character; but he knows how with a single stroke to bring to view the entire inner soul. Here is laid open the womanly, tender heart of Antigone, who has thus far been presented to us only on the heroic and austere side of her nature. — οὔτοι: a repetition of Creon's word gives edge to her reply.

524. Creon, seeing that further argument is of no avail, breaks off impatiently, and with scorn repeats the sentence of death.

525. κείνους: *sc.* *ταῖς κάτω*, with particular reference to Polyneices. — ἐμοῦ ζῶντος: *while I live*.

526. Ismene enters by the door through which she had left the scene (90), conducted by the attendants, acc. to the command of Creon (401). — καὶ μὲν: *and so!* This phrase often introduces a new person. Cf. 1180, 1267. — ἦδ': *sc.* *ἔστιν*. See on 155.

527. φιλάδελφα: *Schol.*, *φιλαδέλφως*, *with sisterly affection*. — δάκρυ: this form is used by Soph. in the trimeter also in *Trach.* 1150. Collective in sense; cf. *Aschl. Sept.* 50, *δάκρυ λείβοντες*. *O. C.* 1251, *δὲ ὅμματα λείβων δάκρυον*. — *λειβομένη*: *trans.*

μεφίλη δ' ὀφρύων ὑπερ αἵματόεν
 ῥέθος αἰσχύνει,
 530 τέγγουσι' εὐῶπα παρειάν.

ΚΡΕΩΝ.

σὺ δ', ἥ κατ' οἶκους ὡς ἔχιδν' ὑφειμένη,
 λήθουσα μ' ἐξέπικες, οὐδ' ἐμάνθων
 τρέφων δὴ ἄτα κάπαναστάσεις θρόνων,
 φέρ', εἴτ' ἤ μοι, καὶ σὺ τοῦδε τοῦ τάφου
 535 φήσεις μετ' ἀσχεῖν, ἢ ἔμοι' τὸ μὴ εἰδέναι;

ΙΣΜΗΝΗ.

δέδρακα ταύργον, εἴπερ ἦδ' ὁμαρροβεῖ,
 καὶ θυμωτίσχω καὶ φέρω τῆς αἰτίας.

here, as in *Aesch. Prom.* 400, *ἄν' ὄσσαν*
αἰθλομένη βίαι.

528. *μεφίλη*: grief causes a cloud
 to lower over the brow, from which
 tears, like rain, pour forth. Cf. *Aesch.*
Sep. 211, *ὡς δ' ἀμάντων κρηνομένων*
νεφέλην, when clouds hang over the brow.

— *The lowering cloud*
That hangs early by clear brow.

Ismer's Agrippina, B. II.

— *αἰσχυρὸν*: flushed (with grief and
 excitement).

529. *ῥέθος*: convulsion. Cf. *Rur.*
Herc. Fur. 1206, *ῥίλος ῥέλος ῥέλος*. —
ἀσχεῖν: disfigure, waste. Cf. *Stat.*
Ant. and Cleop. iii. 2: "The April's
 in her eyes; it is love's spring, And
 these the showers to bring it on."

531. *σὺ δ'*: in contrast with *Ant.*
Ixione. — *ἥ . . . ἔχιδν'*: the one who
 has been lurking like a viper in my house.

532. *λήθουσα* *ἐμ'*: forgotten since
 been sucking my life's blood. Cf. *Stat.*
Rhes. II. iii. 2: "Sucker, in my heart-
 blood warm'd, has sate my heart!"

533. *ἀνα κάπαναστάσεις*: dual and

plur. combined, as in 131. The ab-
 stinence for the concrete; see on 320.
Two perils and subverters of my throne.
Cf. O. T. 379, *Κρίω σοι πῆμ' ὀδύνη*.

534. *καὶ σὺ*: you also, as your sis-
 ter has acknowledged her guilt.

535. *ἔμοι'*: *ἔχοντι*. — *τὸ μὴ εἰδέναι*:
 see on 253.

536. *εἴπερ*: *this is to say, if*. —
ὁμαρροβεῖ: metaphor from sowing,
 like *ἀμαρτήρ*, *helper*, then in general,
 assent to, agree with. In this phrase
 lies the intimation that Ismene is con-
 scious of prevarication. These words
 are like an anxious entreaty that her
 sister would not deny her the conso-
 lation of sharing her fate. In this
 scene the true character of Ismene
 comes more clearly to view: affec-
 tionate and unselfish, but timid and
 weak.

537. *τῇ αἰτίᾳ*: governed directly
 by *θυμωτίσχω*, the notion of partici-
 pation being silently continued in *καὶ*
φέρω. Cf. *Aesch. Prom.* 331, *ἐνέω*
μετασχόν καὶ τετολημῆς ἐμῆ.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἔασει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὐτ' ἠθέλησας, οὐτ' ἐγὼ κοινωσάμην.

ΙΣΜΗΝΗ.

540 ἀλλ' ἐν κακοῖς τοῖς σοῖσιν αὐκ αἰσχύνομαι
ξύμπλον ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον, Ἰδιδης χοί κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
545 θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι.

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ θίγες
ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.

538. τοῖς . . . αἰ: double accus. Or, more exactly, ταῦτα would be the obj. of some verb like λέγειν or ποιεῖν to be supplied.

541. ξύμπλον: a common metaphor from sea-faring. Cf. Eur. *Herc. Fur.* 1226, συμπλεῖν τοῖς φίλοις δυστυχέσθω. Sp. *Gram.* 689, ὁ ναυαγῶν γὰρ ἐκ τῆς τῆς συμφορᾶς, ὅσος ἐκ συμπτῶν. Slenk. has "a coach-fellow in affliction." — ποιουμένη: supplementary partic. after αἰσχύνομαι.

542. Const. ξυνίστορες (alone) δὲ τὸ ἔργον ἐνέει. The rel. for the indir. interc. Cf. *Ap.* 1259, εὐ μάλιν δὲ εἰ φέροι. The plur. δὲ, although Antigone alone has performed the burial.

543. λέγομαι: in word (alone), with sarcastic allusion to 78 f. The antithesis between λέγω and ἔργον is freq. emphasized by the use of μέντοι. Cf.

Dem. *De Corona*, § 101, εἰ τι καλῶς λέγω μόνος περισχέοντες διακρίετε, ἐπεὶ εἴ γε ἔργον γὰρ δὲ ἐποιήσατε.

545. τὸ μὴ εὖ θανέειν: for the two negs. see on 442. — τί, τέ: are correlated, and εὖ εἰς belongs also to ἀγνίσαι. — ἀγνίσαι: like ἀγνὰ ποιῶν. But here in a general sense. Schol., τιμᾶται. "Let me fulfil my sacred duty towards him in company with you, and share in your punishment."

546. εἰ: the accus. with θυγδρεῖν, as with ψάλλω, 961. The went. of the prom. is not uncommon with verbs of this kind. Cf. *O. C.* 1108, αἰετὶ δὲ ταῖς. *Ibid.* 1158, ἔστιν ἐν κρη τοῦτο προσχρῆζον τυχεῖν. Cf. 778. — μὴ θίγες: indir. in a cond. rel. sent. See GMT. 625. H. 912.

547. κακῶ σεαυτῆς: regard as your own. — ἀρκέσω: pers. const.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

οὐδ' ἐγὼ τί τούτ' ἀνίῃς μ' οὐδ' ἐν ὠφελουμένῃ;

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' ἐτ' ὠφελοῖμ' ἐγώ;

ΑΝΤΙΓΟΝΗ.

σῶπον σεαυτὴν· οὐ φέβουω σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαρα, καμπυλάκω ταῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

556 σὺ μὲν γὰρ εἶπαι ζῆν, ἐγὼ δὲ κατθανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοισ γε τοῖς ἐμοῖς λόγοις.

548. τίς βίος: i.e. πῶς ἡ βίος φησὶ
ῥαίνει.

549. κηδεμών: "you are minded of
his interests (in allusion to 47); and
perhaps he will take care to make
your life without me agreeable."

550. τούτω: in this way. — ἀφ' ἐν
ὠφελουμένη: when you gain nothing
thereby.

551. Antigone softens somewhat
the bitterness of her claim in 550. *σὶ*
is used after *ἀνίῃς* as after *θανέσκω*
ἀσχύρομαι and similar verbs, almost
like *ἐγώ*. The thought is, "it is with
grief to myself that I mock you." —

μὲν: see on 498. — *ἐν σοὶ γελῶ*: for
ἐγγεῶ see Cf. El. 277, *δοκῶ ἐγγε-*
λῶσα τοῖς κεινοῖσι.

552. The repetition of *εἶπα* and
ὠφελεῖν adds emphasis. — *ἀλλὰ νῦν*:
at least now (if I have not before).
Cf. 770.

554. οἴμοι τάλαρα: see on 82. —
καμπυλάκω: as *I really (not) to fail of*.
and, to augment the force of the ques-
tion, is found also in 736, 770. Others
take *καὶ* as implying the ellipsis of
ἢ σὺ σὺ σεαυτὴν.

556. ἀλλ' οὐκ ἀτί.: "true, I chose
to live, but not with my words left un-

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν σοί, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῦν ἔστιν ἡ 'ἑαμαρτία.

ΑΝΤΙΓΟΝΗ.

θάραται· σὺ μὲν ζῆς. ἡ δ' ἐμὴ ψυχὴ πάλαι
560 τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.

ΚΡΕΩΝ.

τὼ παῖδέ φημι τώδε τὴν μὲν ἀρτίως
ἀνοῦν πεφάνθαι, τὴν δ' ἀφ' αὐτὰ πρῶτ' ἔφυ.

κραταιά, ἀρρήτως in the prod. position. Cf. Eur. Ion. 228, *εἰς τὸ δαφναιοῖς ἀφαιεῖται μὴ πέμπε*. Ismene desires to remind her sister that it was not from indifference to Polynices (78, 10) that she tried to dissuade her from burying him, and that she was one with her in feeling. This is what she means in 558. Antigone, however, takes *ἀρτίως* to mean the arguments of Ismene to justify her course. Some prefer the too ingenuous and strained interpretation of Boucch, but not according to my *κρησάτω* (i.e. *καρτεῖ*) conviction.

557. *σὺ μὲν*: sc. *ἔδραται*.—*τοῖς δ' ἐγὼ*: regularly *ἐγὼ δέ*, to indicate the antithesis to *σὺ μὲν*. Cf. 71, 1101.—*αὐτοῖς*: = *σταντῶ*. So in the phrase *δοκῶ μὲν*. Cf. Isocr. 15, 328, *ἐμοὶ κριμίζοντες εἰς τὸν ἑλὸν δίδω, τοῖς δ' εἰς τὸν αἴαντα* (= *μναντῶ*) *καλῶς*.—*τοῖς δέ*: to those, sc. the gods of the lower world and the shade of Polynices.

558. Ismene reiterates what she asserted in 531, 581. The Schol. has *ἐν σὺ μὲν ἔκραται, ἐγὼ δὲ στερήσιν*. Some

edit. understand Ismene to mean, "we are both in equal error, you against the state, but I against the dead."

559. The dreadful fate of her parents had already broken her heart. To outward appearance only did she walk among the living. Hence it was natural that she should now seek to benefit only the dead by her efforts. Her interest in her betrothal to Haemon has been completely subordinated to her sense of duty to her kindred. When her resolve was taken to bury Polynices at the cost of her life, she counted herself among the dead. — *θάραται*: take heart!

560. *ὠφελεῖν*: to be of service to. With the dat. in the poet and in later prose. Cf. Eur. Orest. 606, *πρὸς τοῖς φθίσιν ὠφελεῖν*.

561. *τὴν παῖδα, τὴν μὲν, τὴν δέ*: see on 31.—*τῷ, τῷδε*: for the greater, see G. 328; H. 273 a.

562. *τὴν δ' ἀφ' αὐτὰ ἐκεί.* and the other ever since she was born. Antigone's conduct was the natural product of her character.

ΙΣΜΗΝΗ.

οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς σε βλάβῃσθι μένει
νοῦς τοῖς κακοῖς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

ἀεὶ σοὶ γοῦν, ὅθ' κίλον σὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γὰρ μόνῃ μοι τῇσδ' ἄτερ βιώσιμον :

ΚΡΕΩΝ.

ἀλλ' ἤδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σπαντοῦ τέκνου :

ΚΡΕΩΝ.

ἄρώσιμοι γὰρ χατέρων εἰσὶν γυναῖ.

ΙΣΜΗΝΗ.

570 οὐχ ὥς γ' ἐκείνῳ τῇδε τ' ἦν ἡρμοσμένα.

563. Ismene seeks, in a respectful manner, to defend her sister and herself. She acknowledges the want of good judgment; excuses it, however, by saying that those who are overwhelmed by a great calamity lose the discretion (νοῦς) that is theirs by native endowment (ὅς σε βλάβῃσθι).

565. σοὶ γοῦν: *sc. ὁ νόος ἐξίσταται*. — *πράσσειν κακά*: Ismene said *κακοῖς πράσσουσιν* = *be unfortunate*. Creon turns it into *κακὰ πράσσειν* = *do wicked things*. *κακοῖς* refers to Antigone.

566. τῇσδ' ἄτερ: makes clear the sense of *μόνῃ*, for Creon and others still remain to her.

567. *But surely say not "this one," for she is no more (i.e. she is as good as dead)*. — *ἄρα*: *exp.* indicates persons

present; here it refers to *τῇσδ*. When the sense of a word as much is to be signified or quoted, the *nom.* is commonly used and *τό* placed before the word. Cf. Dem. *De Corona*, § 88, *τὸ δὲ ἡμῖς ἀπὸ λέγου, τὴν πάλιν λέγου*. Without *τό*, Menander 622, *ἐπαπλήν' ἔχει Ζεὺς ἀπὸρ σισίν*, and *At. Vesp.* 1185, *μὲρ καὶ γὰρ ἡ μέλλου λέγου το ἀνδράων*.

568. *νυμφεῖα*: lit. *nuptials*, here for *bride*. Cf. Eur. *Andr.* 907, *ἑλασιν τιν' εὐχὴν ἔντι σοὶ ἀνέγγη νέαι*.

569. *Full many a field there is which he may plough*. This remark addressed to the noble young woman is spiteful, contemptuous, and harsh.

570. *ἡρμοσμένα*: suited to him and her, i.e. in accord with their desires. *Τραυλὰ*, not as their hearts were plight-

ΚΡΕΟΝ.

κακὰς ἐγὼ γυναῖκας υἱέσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμων, ὥς σ' ἀτιμάζει πατήρ.

ΚΡΕΟΝ.

ἔγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;

574. W. gives this verse to Ismene.

ed; the sense being, that true affection bound their hearts together, and no other betrothal could be agreeable. For the plor. of the partic. see on 447.

572. This is an exclamation, not an address to Haemon, for he is not present. This verse, given by the MSS. to Ismene, is assigned by most edit. to Antigone, chiefly for the reason that τὸ σὸν λέχος in the next verse is more easily taken as your marriage than as the marriage of which you speak, and because Ismene, in response to the remark of Creon, would defend her sister, not Haemon, against the reproach κακὰς γυναῖκας. But the latter objection bears with almost equal force against the supposition that Antigone says this. Haemon is only indirectly dishonored. Antigone closes her discussion with Creon in 525, says in 530 that she no longer has any interest in life, has nowhere before made any reference to her relations with Haemon, and now preserves a disdainful silence towards those reproaches. The chief difficulty in

assigning the verse to Ismene will be removed if we change σ' to σφ', when the meaning is, O, dearest Haemon, how your father dishonors her (Antigone, in calling her κακὰ γυνή for you). This makes easier also the reference of τὸ σὸν λέχος. The omission of the art. or pron. with τανῆς is no difficulty. Cf. El. 525, πατήρ γὰρ ὡς ἐξ ἐμοῦ τὶ θύμηναι.

573. λυπεῖς: by speaking so much about it. — τὸ πόν λέχος: Schol., τὸ ἐπὶ τοῖς δευραξέμενον. Cf. El. 1110, οἷα οὐκ ἦν σὸν κἀνδρόν (the report of which you speak). Eur. Hipp. 113, τὴν σὴν δὲ Κύπριν (Cypris whom you praise) πόλλ' ἐγὼ χαίρειν λέγω.

574. All the MSS., with one exception, give this verse to Ismene, and many also 575. Dörckh and many other edit. rightly assign both to the Chorus: 574, because Ismene has already asked this question in 548, and because it seems altogether probable that the Chorus would re-associate with Creon; 575, because the calm and judicial tone, wholly unsuited to Ismene, is proper only to the Chorus.

ΚΡΕΩΝ.

575 Ἰδὼς ἄλιδης ὁ παύσων ταύσδε τοὺς γάμους ἐμοί.

ΧΟΡΟΣ.

Δεδογμέν'. ὥς ἔοικε, τήνδε καθθανεῖν.

ΚΡΕΩΝ.

καὶ σοὶ γε κάμοι. μὴ τριβὰς ἔτ', ἀλλὰ νικ
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
γυναικας εἶναι τάσδε μὴδ' ἀνειμένας.

580 φεύγουσι γάρ τοι χοὶ θρασεῖς, ὅταν πέλας
ἦδῃ τὸν Ἰλίδην εἰσορῶσι τοῦ βίου.

575. ἰδοί: this marriage alliance was a matter of deep interest to Creon, father of the bridegroom and guardian of the bride.

576. δεδογμέν'. *sc. ἐστὶ*; it has been determined. For the *plur.* see on 447.

577. καὶ σοὶ γε κάμοι: it is for you certainly and for me (a fixed conclusion). The dat. can be referred only to the foregoing principal verb — τριβὰς: *sc. τριβᾶν*, or *καίριον*. — *νικ*: *νικῶ* no 45.

578. δμῶες: the attendants of the king. — ἐκ τοῦδε: henceforth.

579. γυναικας: emphatic, and in the pred. — μὴδ' ἀνειμένας: and not be left at large. So, in *El. 610*, her mother says to Electra, ἐγγυμένη αὖ σπέρπει, οὐ γὰρ πέρας Ἀφροδῆς, δι' οὗ ἥκιστα καὶ μὴ τοι θυγατρὶν γ' εὖτεν ἀσχετῶν φίλων. The Athenian women of the better classes were rarely seen out of the house except at public festivals; at other times never unattended. The sisters are now led by the guards to

the door that opens into the women's apartment. There the guards remain, prob. as sentinels, for in 700 Creon calls to them to lead Antigone back. The king remains on the stage during the chanting of the next choral ode, absorbed in gloomy reflections.

580. Creon mistakes Antigone so greatly that he fears she may try to escape death, whereas she seeks it.

581. τοῖς βλοῦ: gen. with *πίλιν*. See *O. 182, 2*; *Il. 767*.

582. Stricken with grief, the Chorus is reminded of the inherited woe of the Lalaïneidae, whose latest sorrows even are not spared. Where once the deity has ordained calamity, there its baleful results continue to flow on. Against the sovereign power of Zeus no one can contend. Whereas the god in undecaying power defends his holy ordinances, to mortals no permanent prosperity is destined. Our desires amuse us with delusive hopes, and when once our perception has become blinded we plunge inevitably

Στάσιμον β'.

ΧΟΡΟΣ

Στροφή α.

εὐδαίμονες οἷσι κακῶν ἀγευστος αἰὼν.
οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἅτας
588 οὐδὲν ἑλλείπει γενεᾶς ἐπὶ πλῆθος ἔρπον·
ὁμοιον ὥστε πνιγνῆς οἶδμα δυσπνόοις ὅταν
Θρήσσαισιν ἔρεβος ὕψαλον ἐπιδράμῃ πνοαῖς,
590 κυλῖνδρι βυσσόθεν κελαιῶν θῖνα καὶ
δυσάνεμον, στήνῳ βρέμονται δ' ἀντιπλήγες ἄκται.

588. W. Θρήσσαις.

590 f. W. κελαιῶν θῖνα, καὶ
δυσάνεμοι στήνῳ βρέμονται.

into ruin. — εὐδαίμονες: *blest* are they.
— ἀγευστος: *not*, like many adjs. de-
rived from *verbum* and compounded
with a privative; e.g. ἀγαστος, ἀγρη-
στος, ἀλκιστος. For the gen. cf. O. T.
969, ἀγαστος ἔχους, and see (i. 1140;
II. 763 d.

588. οἷς: the implied antec. *ναῖον*
is the indir. obj. of ἔρπον. — θεόθεν:
"the adv. of place supports the meta-
phor of a storm coming from a certain
quarter. Cf. Aesch. *Prom.* 1089, *μὲν*
ἀπ' οὐρανόθεν." Comp.

584. *ἔρεβος*: depends on οὐδὲν; *nocturne*.

585. *Πλῆθος ἔρπον*: *swift* is come
upon. Cf. Xen. *Mem.* ii. 6. 5, *μὲν*
ἀλλεῖσθεαι τὸ τοῦτο ταῖς ἐπὶ τρυφῇ.
— ἐπὶ πλῆθος γενεᾶς: i.e. from gen-
eration to generation. So Shak.
Paricles, i. 4:

"One nation never comes but brings an heir.
That may succeed on his successor."

588 ff. Const. *ὁμοιον ὥστε* *ἔρεβος* *Θρήσ-
σαισιν* *πνιγνῆς* *δυσπνόοις* *πνοαῖς* *οἶδμα*
ἐρεβος *ἐπιδράμῃ*. — *πνοαῖς*: indir.
of *εἶνε*. With *δυσπνέοντες* *πνοαῖς*, cf.

1201, *οὐρανὸν* *δυσπνέον*, 1277 *πνοαῖς* *εἶνε*
πνοαῖς. — *πνιγνῆς*: join as an adj. with
πνοαῖς, the Thracian sea-blasts. The
storms on the Euxine were notoriously
violent. Cf. O. T. 196, *τὸν ἀπὸ τῶν*
ὅρων Θρηκίων πλάσσει. Eur. *Rhes.* 440,
ὅς ἐστιν *Θρηκίων ἀνέμους* *ἐπιδράμῃ*.

589. *ἔρεβος ὕψαλον*: *darkness* under
the sea, i.e. under its surface; the nother
darkness of the deep.

590. *κυλῖνδρι*, etc.: the waves (*αἶθρα*)
roll up the black sand from the lowest
depths. III. compares Verg. *Georg.* ii.
240, *ina exhaustant arena vort-
icibus, nigraeque alie sub-
jacent arenam*. Cf. also Milton,
Par. Lost, vii. 212, "A sea dark, waste,
cold, wild, Up from the bottom turned by
furious winds And varying tores."

591. *ἐκπνέοντες*: *wind-blown*. *Πεσυχῇ*
explains by *δυσπνέοντες*, *τὸ πνοαῖς* *ἀν-
έμου* *ἔχον*. Cf. Apoll. Rhod. i. 593,
ἀνέμῳ τ' αἰγιαλὸν τε δυσπνέον.

592. *ἀντιπλήγες*: *found only here*.
Cf. *ἀνὰ κρητοπλήγῃ* O. C. 1349. *Πνοαῖς*
is *in front*, i.e. the waves and the storm

Ἀντιγόνη δ.

ἀρχαῖα τὰ λαβδακιδᾶν οἴκων ὀρώμαι
 595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ',
 οὐδ' ἀπαλλάσσει. γενεὴν γένος, ἀλλ' ἐρείπει
 θεῶν τις. οὐδ' ἔχει λύσιν. γυν γὰρ ἐσχάτας ὑπὲρ
 600 ρίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις.
 κατ' αὖ νυν φοινῖα θεῶν τῶν νεγτέρων
 ἀμὰ κατὶς λόγου τ' αἰνοῖα καὶ φρενῶν ἐρινύς.

595. W. φθιμένων.

600. W. τέτατο.

do not come from the tide (cf. Hom. *Od.* v. 418, ἄλματα παραπλάγας) but directly forward upon the shore. Or, acc. to Schol., beaten again, i.e. they feel the returning stroke of the waves; and so the latest descendants of the race feel beating against them the returning blows of the ancient age. — πένον, ppl.: and the households lashed by the waves resound with a groan.

593. ἀρχαῖα: from of old, as an ancient heritage; in the iud. — λαβδακιδᾶν: inheriting gen. with οἴκων.

594 f. I see the calamities of the race succeeding the calamities of those that are dead. Theills of Antigone followed after those of Oedipus, and Oedipus perished in consequence of the murder of Laius, his father.

595. Nor does one generation (by satisfying the anger of the gods) relieve another (succeeding generation). As, for example, Orestes, by the help of Athena, brought to an end the curse of the Tantalidae, and his descendants were prospered. γενεὴν and γένος into the same sense. Cf. *λέων νεκρῶν* in 1007. — ἐρείπει: cc. γονεῖν.

597. ἔχει λύσιν: = λύει. Cf. *O. T.* 656, οὐκ ἔρωται ἔσχετο. *Aj.* 604, δυσμενῶν θάρσιν ἔχω. The subj. is γένος, ἀλλ' ἐρείπει θεῶν τις being parenthetical.

Others, not so well, supply *λύει* (means).

599. Instead of a concessive or temporal clause, though *ἴσθι*, etc., or *when light*, etc., we have a co-ord. const. αὖ makes the connection.

600. ἐσχάτας ρίζας: lit. last roots, ρίζα for branch, scion of the house. Antigone and Ismene were the last hope for the growth of the family. — ἐτέτατο φάος: cf. *Phil.* 830, κατ' ἐσχάτον ἀπύεται τανῶν. φάος is a figure freq. used for deliverance and hope. Cf. *Hom. Il.* xviii. 102, πῶρα Achilles εἶπε, αἰὲς τε Πατρόων γένος φάος εἶβ' ἐτέρασι τοῖς ἄλλοις. *Verg. Aen.* ii. 281, "O Lux Dardanida."

601. κατὶς: belongs to ἀμὰ. The Schol. explains κατὶς by *κατὰ: καὶ ἀνδραγατῶν* — νῦν: i.e. τὴν ρίζαν.

603. κομῆς: while the gods of the lower world are not represented with a scythe or sickle as a symbol of their functions (like our "Father Time" or "Death"), yet the figure is so natural that the expression *mow down* or *cut off* is often said of the gods and of men. Cf. *Asch. Suppl.* 637, Ἀπὸ τῶν κομίζοντι θάνατον. Cf. also *Argem.* 1055, καὶ ἐκκομίζοντι θάνατον. In *Soph.*, *Frg.* 707, a μάχης is attributed to Zeus, and *Eur. Or.* 1328, has *ἐκκομίζοντι θάνατον* "Athena."

Στροφή β.

605 τᾶν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰσχοι
τῶν οὐβ' ὕπνος αἶρεϊ ποθ' ὁ πανταγρεὺς οὗτ'
ἀκάματοι θέοντες μῆνες, ἀγῆρως δὲ χρόνῳ
610 δυνάστας κατέχεις Ὀλύμπου μαρμαρέουσιν αἶγλαν.
τὸ τ' ἐπέτα καὶ τὸ μέλλον
καὶ τὸ πρὶν ἐπαρκέσει

603. W. σὺν ἄν.

612 L. W. ἐπαρκέσαι νόμον. ὁ δ' οὐδὲν ἔρει
θνατῶν βίOTOS πύμπολις, ἐκτὸς ἄσας.

603. λέγου ἄνευ lit. *folly of judgment*. Cf. 59.

604. φρεσὶν ἔρπει: *infatuation of mind*; explained in 622-624. φρεσὶς is the power which drives men into destruction. When one with eyes wide open freely goes to one's own death (as Antigone from her sense of duty), it appears to the mere looker-on like an infatuation inspired by some demonic power, and that is φρεσὶς.

605. τᾶν: Hom. and Dor. for τῶν. Found also in *El.* 1021, τᾶν ἑχθρῶν, Aesch. Sept. 105, τᾶν γᾶν, and in a few more places. — μαρμαρέουσι: can marble. The potential opt. with εἰ omitted in Hom. Cf. *Od.* iii. 281, βεῖα θεός γ' ἔπειεν καὶ τρηχέων ἄλγιστα σάουσι. *Il.* xxii. 348, οὐκ ἐστ' ἵε σῆ γε κύνες κεφαλῆς ἀγαλάστοι. Occasionally also in Aesch. Cf. Aesch. *Choeph.* 504, ἐπὶ τοῖσιν ἐπὶ τοῖς φρόνημα τίς λέγει; Eur. *Alc.* 62, ἐστ' ἔκαστος Ἀλακτοῖς ἐς γῆρας μέλει;

607. τᾶν: the oblique cases of the art. are used by the tragedians also as rels. — πανταγρεὺς: the all-catching, i.e. the one who seizes upon all. τρεῖς-μέσων is the Hom. epithet of sleep. ἄγρως, *awake*, is applied to several divinities and to things. The compound πανταγρεὺς is not found, but

πανταγρεὺς is Cf. παναγρίας πόλεως, Paulus Silentiarius, *Anth. Pal.* Similar to πανταγρεὺς are παντάρχης, παντότης, etc.

608. ἀκάματοι: for the quantity of *a*, see on 279. — βίοντες: i.e. they run their course unwearying.

609. ἀγῆρως: Zeus is represented also in art as a man in the full maturity of his powers. — χρόνῳ: lat. of means; a personate whose power is untouched by age. With this noble description of the majesty of Zeus, Blackwell compares the sublime words of the Apostle Paul in 1 Tim. vi. 15, 16, ὁ μακάριος καὶ βίους ἀθάνατος, ὁ βασιλεὺς τῶν βασιλευμένων, καὶ κύριος τῶν κυρουμένων, ὁ μόνος ἔχων ἀθανάσιον, οὗτος αἰῶνα ἀκράσει.

611 f. τό τ' ἐπειτα καί: these adv. clauses express duration. *Επειτα* of the time immediately following, *μέλλον* of the more distant future. The Schol. on *Terent.* καὶ *επειτα*, *Il.* xviii. 857, has τὸ δὲ *επειτα* ἀπὸ τοῦ παρούσης νῦν. Cf. Eur. *Iph. Taur.* 1204, τὰ το πρῶτα τό τ' ἐπειτ' ἔ τ' ἐμὲλλον νυκτίν. The present is called by the grammarians *ἡ ἐνεστώτης*, *tempus instantis*. We may travel both in the present and in the future and in the past (this law will be found to prevail). The expres-

νόμος ὅδ'· οὐδὲν ἔρπει
 θνατῶν βιότης πλημμελὲς ἐκτὸς αἵτας.

Ἀντιστροφή β'.

615 ἃ γὰρ δὴ πολὺπλავκτας ἐλπίς πολλοῖς μὲν ἀνθρώποις
 ἀνδρῶν.

πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·
 εἰδοῖσι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις
 620 προσάψῃ. σαφίᾳ γὰρ ἐκ τοῦ κλεωῶν ἔπος πέφανται·
 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
 τῷδ' ἔρμεν ὅτῳ φρένας
 θεὸς ἀγει πρὸς αἵταν.

tion is condensed like that in Dem. *De Corona*, § 31, *ἐπεὶ οὐ καὶ τότε καὶ νῦν καὶ διὰ δολοφῶν καὶ πολέμων καὶ συμφορῶν ποίηται*.

613 f. Nothing that is sinful touches the life of mortals without harm: i.e. all that is out of harmony (*πλημμελὲς*) with the sovereignty of Zeus, all brings ruin to man's life. Cf. *Plat.*, *Isocr.*, 131 d, *τὸ θεῶν . . . πλημμελεῖ καὶ ἀπὸ φρένας διττὴν ἔρχεται*.

615. The reason (*γὰρ*) of the foregoing is not contained in the first sent., which stands instead of a concessive clause, although *hope*, etc., but in *καὶ λαοὶς αἵματα* — *ἀνθρώποις*: in the pred. So also *ἀνδρῶν*.

617. *ἐρώτων*: subjective gen. "The accusation that is born of foolish desires given to many men hope."

618. *οὐδὲν*: obj. of *ἐσθλόν*; the subj. of *ἐρπει* is *ἡ ἀσφαῖα ἔλπις*, i.e. *ἡ ἀσέβεια* or *ἡ ἀγνοία*. W. and B. connect *οὐδὲν* with *ἐρπει*, nothing befalls a person unawares before, etc., the sense of which is not at all clear.

620. *προσάψῃ*: *προσάπτω*, touch,

is found only here, though *ἄπτω* and compounds with *ἀν*, *ἐκ*, *ἐκ*, *παν*-, and *ἐν* occur. The same figure in *Hor. Od. II. 1, 7*, "incedis per ignes sursumscita cineri dolosa." Cf. also *Phil.* 1260, *τοῦτο δὲ ἐκτὸς κληρώτων ἔχει πόδα*. For the omission of *ἐν* with *ἄπτω*, see G.M.T. 690.

621. *πέφανται*: has been uttered. Cf. *Trach.* 1, *λέγας ἐν' ἀρχαίᾳ ἐνθρόνῳ φασίη*.

622 f. "Whom the gods would destroy they first make mad." Cf. *Theognis*, 403 ff., *καλλέει δ' εἰς ἀρετὴν ἀντίθει δόλον, πρῶτος θεῶν μινος, δευτέρῳ δολῶν προέβηεν εἰς μαρτυρὴν ἀνελπίστον παρόντι, καὶ οἱ θεοὶ δοκεῖν ἡμῖν ἢ κακὸν, τοῦτ' ἀγῶν' εἶναι τιμωρίας, ὃ δ' ἂν ὃ χροῖμα, νῦντα κακὸν*. Milton, *Sam. Agon.* 1683, "So fond are mortal men, Fall'n into death divine, As their own ruin on themselves I invite, Incessant left, or to sense reproduce, And with blindness internal struck."

622. *Γάμον*: this Hom. form occurs nowhere else in dramatic poetry.

625 πρᾶσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας.

ὁδὲ μὴν Αἴψωσ', παίδων τῶν σῶν
νέατον γέννημ' ἄρ' ἀχνύμενος
τῆς μελλογάμου τάλιδος ἦκει
μόρου Ἀντιγόης,
630 ἀπάτας λεχέων ὑπεραλγῶν;

SIXTH SCENE. CREON. TWO SERVANTS. HAEMON.

Ἐπεισόδιον γ'.

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων
τῆς μελλονύμφου πατρὶ θυμαίνων πάρε;
ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

625. πρᾶσσει: *fores*; in this sense commonly with some adv. or adj., instead of which we have here *ἐκτὸς ἄτας*. Cf. *Ar. Equi.* 548, *ἐν ᾧ ποιητὴς ἀπὸ χαίρων κατὰ τῶν πρᾶσαι*. — ὀλίγιστον χρόνον: the very smallest space of time. — ἄτας: the repetition of this word (cf. 583) lends an impressive emphasis to the close of the ode.

626. ὁδὲ: see on 156.

627. νέατον: the latest born and the last to survive, since the older Megareus had given his life as a sacrifice. Cf. 1301 f.

628. μελλογάμου τάλιδος: *intended bride*. The adj. is not superfluous, and is formed like μελλονύμφου below.

629. μέρον: the accus. after έχουσιν is rare.

630. ἀπάτας λεχέων: *the disappointment of his nuptials*. ἀπάτας is gen. of cause.

631. Παιμον comes from the city and enters at the right of the spectators. — μάντεων: *i.e.* better than a seer would tell us. The anticipatory expressed by the Chorus is unpleasant to Creon; hence his impatient and sharp manner.

632. τελείαν: *final, irrevocable*. — ἄρα μή: *can it be that . . . ?* expressing doubt mingled with surprise. The emphasis falls on θυμαίνων, and the answer desired is *no*, but that feared is *yes*. Cf. *El.* 446, ἄρα μὴ θεοὶ αὐτῇ κατὰ ταῦτα τοῦ θύου φίλοι;

633. τῆς μελλονύμφου: obj. gen. with ψῆφον. See on 11. W. joins it with θυμαίνων as gen. of cause.

634. μὲν: *marker of emphasis*; *to you*, in distinction from the citizens and Antigone. With ἡμεῖς supply *τομεῖν*. — πανταχῇ δρῶντες: *i.e.* whatever we do. Cf. *Aj.* 1260, ὅτε ἐν παντί, πανταχῇ χρηνότι γ' εἶναι.

ΛΙΗΛΩΝ.

633 πᾶτερ, σός εἰμι, καὶ σὺ μοι γνώμας ἔχων
 χρηστὰς ἀπορροῖς, αἷς ἔγωγ' ἐφέβομαι.
 ἐμοὶ γὰρ οὐδεὶς ἀξιῶσεται γάμος
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

ΚΡΕΩΝ.

οὕτω γάρ, ὦ παῖ, χρὴ διὰ στέρυνον ἔχειν.
 640 γνώμης πατρώας πάντ' ὀπισθεν ἐστάναι.
 τούτου γὰρ οὐνεκ' ἄνδρες εἴχονται γονὰς
 κατηκρόους φύσαντες ἐν δόμοις ἔχειν,
 ὡς καὶ τὸν ἐχθρὸν ἀνταμύνονται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 645 ὅστις δ' ἀπωφέλητα φιγύει τέκνα,
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πάνους

646. W. πῖδας.

635. Themon begins the interview with filial submission, and hopes to persuade his father to change his views; still he gives an intimation of his real feeling by saying if you have (*ἔχων*) and if you guide well (*καλῶς ἡγουμένου*). Creon, however, takes hold in the sense of *likes you*, etc.

636. ἀπορροῖς: *recollected* (me). Some take this as an opt. of wishing, *may you direct me*; thus the sense expresses himself with continued ambiguity.

637. ἀξιῶσεται: *desires*. Cf. *τιμῶσται*, §10.

638. φέρεσθαι: depends on *μείζων*, like *ἥσσω λαβεῖν*, 430, and similar expressions. The idiom explained by *οὐδεὶς μὴ προσεθέσθαι γάμος τῆς τῇ ἀρχῆς*.

639. γάρ: in the connection there is an ellipse of something like *this is right, true*. — διὰ στέρυνον ἔχειν: lit. to have (i.e. to be) throughout one's heart,

i.e. *this ought one to think in one's heart*. What follows is explanatory of *οὕτω* and is *κρησθαι* with *ἔχειν*.

641. τούτου οὐνεκα: anticipates the clauses *ὅτι . . . ἀνταμύνονται . . . καὶ . . . τιμῶσιν*.

642. κατηκρόους: *obedient*. — φύσαντες ἔχων: *that they may obey and have*. See on 22.

643. τὸν ἐχθρὸν: their father's enemy is meant.

644. ἐξ ἴσου πατρί: i.e. as the father does. The sentiment here expressed finds ample illustration in Greek literature. To return good for good and evil for evil, to love friends and to hate enemies, was the commonly accepted rule of the ancient world.

646. τί ἄλλο: *obj.* of *εἴποις*, which takes a double accus. (*εἰπεῖν τί τινα*), *τόνδ'* being the pers. *obj.*

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῦτω γέλων·
μή νύν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς
γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι

650 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
γυνὴ κακὴ ξύνευνος ἐν δάμοις. τί γὰρ
γένεαιτ' ἂν ἔλκος μείζον ἢ φίλος κακός;
ἀλλὰ πύσας ὥσεί τε δυσμενῇ μέβρις
τὴν παῖδ' ἐν Ἰλιδον τήνδε νυμφεύειν τινί.
655 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ
πόλεως ἀπιστήσασαν ἐκ πάσης μάνην,
ψευδῇ γ' ἐμαντὸν οὐ καταστήσω πόλει,
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμκείτω Δία
ξύναιμον· εἰ γὰρ δὴ τὰ γ' ἐγγενῇ φύσει

648. W. δι' ἡδονήν.

650. W. τὰ συγγενή.

648. δι' ἡδονῆς: καὶ δὲ ἰσχυρῶς
of pleasure.

650. This is a chilling object of con-
science. παραγκάλισμα is an instance of
the freq. poetic use of an abstract for
a concrete and a neut. for a personal
subject. So κήδεμα (O. T. 85) for καὶ
τῆς, δύσθεον μέλημα (El. 289). See οὐ
ἄλγος, 320.

651. γυνή: in appos. with τήνδε,
which conforms in gender to the pred.
noun. — γάρ: Cræon supports his ad-
monition by a fact which the re-
wedded Iliadon might know from his
own experience in the relations of
friendship. The bad wife is as harm-
ful as a bad friend.

652. ὄφεις: vices. "Wife, friend,
You hang like ulcers on me." Shur-
ley's *Love's Cruelty*, iii. 4.

653. πύσας: abs., = ἀποπύσας,
with loathing. ἀπὸ δυσμενῆ forms the
second clause, hence τέ. Some join
τε with ἀπὸ, as in Fris usage, but
this would be anomalous in Att. ἀπὸ

is found but once more in Soph., at
El. 331, καὶ γὰρ διὰ τὴν ἀπὸ.

654. νυμφεύειν τι: "quædam in
vulgo significat uxorem dare
alicui tamē cum aliibi τὴν hic
et iuxta 816, Ἀχαιοί, νυμφεύσω,
καὶ οὐ μόνον δαρι δίδωσι εἶναι ἀλλὰ καὶ
αἰεὶ." Wund. The sarcasm is evi-
dent.

655. ἐμφανῶς: jron with ἐπειτῇ-
σιν.

657. ψευδῇ γε: "if she has the
boldness to disown, I shall certainly
not break my word to the state in
failing to execute my threat of pun-
ishment."

658. πρὸς ταῦτα: in view of this,
therefore. — ἐφυμκείτω ἀπ.: let her in-
voke against me Zeus, who presides
over a hundred. For ἐφυμκείτω, cf. 1305.
The allusion is to what Antigone has
said in 450 W. See also 487.

659. The connection of thought is
as follows: "I must punish her, for
if I tolerate insubordination within

660 ἄκοσμα θρήνω, κάρτα τοὺς ἔξω γένους·
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἐστ' ἀνὴρ
 χρηστός, φανεῖται καὶ πόλει δίκαιος ὢν.
 ὅστις δ' ὑπερβάς ἢ νόμους βιάζεται
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,
 665 οὐκ ἐστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.
 ἀλλ' ὃν πόλις στήσσει, τοῦδε χρὴ κλύειν
 καὶ σμικρὰ καὶ δίκαια καὶ τάναντία.
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοῖην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
 670 δορός τ' ἂν ἐν χειμῶνι προσταγμένον

669. W. brackets.

670. W. δόρου.

my house, then surely I shall be obliged to do so outside; for only he who treats his own kin justly (i.e. with severity when they do wrong) will also be just in the affairs of the state. The lawful ruler should be obeyed in all things. The man who obeys law and authority will make a good ruler and a good comrade in battle. Obedience to law on the part of both ruler and subject can alone save the state from the greatest of evils."

661. τοῖς ἀσπασίωσι: neut. "Creon characteristically relies on common-place maxima." Camp.

662. ὑπερβίς: in his presumption, which shows itself in the two ways specified. Cf. *ὑπερβία*, 1005. — βιάσθαι: acts in defiance of the law. See 30.

664. τοῦπιτάσσειν: obj. of νοεῖ.

668. ἀσφέναι: we should regularly have ἔν τε ἀσφέν. See GMT. 666. The opt. makes the idea more general, i.e. if the state should appoint any one. Cf. O. T. 314, εὖρος δ' ὑπερβαῖν ἐπ' ὧν ἔχει νε καὶ δύναιτο, ἀλλ'

ἀγέας νέουσι. Nauck thinks that the poet in this expression betrays the Athenian republicans, who sympathized with the political sentiment of his contemporaries; for Creon was ruler simply by virtue of hereditary right. — κλύειν: to obey.

667. τάναντία i.e. *ἀντίον καὶ ἄντικα*. Cf. Seneca, *Med.* 195, *aequum atque iniquum regis imperium feras*. The Schol. on Aesch. *Prom.* 76, *δοῦλοι, δεινότην θεοῦ καὶ δίκαια εὐδαιμονία*. What the proverb says of slaves Creon in the spirit of a despot applies to freemen.

668 f. τοῦτον τὸν ἄνδρα: i.e. the man who obeys. — ἄρχαν: "surprisely to *scire* to *obey*. The pres. inf. with *ἐν* is used instead of *ἀρχεῖν*, *θαύσσειν*." Weisk. Solon's maxim was, *ἀρχεῖν ἄλλων καὶ ἄρχεσθαι*.

670. δορός ἐν χειμῶνι: in the storm of battle. Cf. Eur. *Phoen.* 850, *ἐν γὰρ κλέθρῳ κλέσθαι δορός ἀναιδῶν*. "Where danger threatens; I rejoice in the storm of spears." Gaillet's *Figaro*, Bk. iii. Cf. *Tempestatu telorum*.

μένειν δίκαιον καὶ γὰρ παρὰ στάτην.
 ἀναρχίας δὲ μείζον αἶψα ἔστιν κακόν·
 αὐτὴ πόλεις τ' ὀλλύσκει, ἢ δ' ἀναστάτους
 οἴκους τίθησιν. ἦ δὲ συμμάχου δορὸς
 περὶ τροπὰς καταρρήγνυσιν. τῶν δ' ὀρθομένων
 σφάζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τῷ κοσμουμένῳ,
 κοῦτοι γυναῖκας οὐδαμῶς ἤψησητα.
 κρεῖσσον γάρ, εἴτερ δέῃ, πρὸς ἀνδρὸς ἐκπεσεῖν,

673. W. ἢ δ' ἀναστάτους.

Verg. Aen. xii. 284. — προσηνταγμένον: placed at his post.

671. δίκαιον καί: a staunch and trusty comrade.

672. In the contrast drawn here between the results of ἀναρχία and πειθαρχία, Soph. may have had in mind the famous Elegiac of Solon ἀναρχία εἰς Ἀθηναίους, in which a similar contrast is drawn between δυσνομία and εὐνομία. Cf. Burgk's *Lyric Anthology*, Solon, Frag. 4 (181).

673. πῶς τε: as though καὶ οὐ τί κεν were to follow. So καὶ in 206. In αὐτῇ . . . ἡδ . . . ἥδ we have six instances of enallage similar to ταῦτα . . . τάδε . . . τάδε in 206 ff.

674. συμμάχου δορὸς: of the allied force, i.e. of allies in battle. Cf. Eur. *Hec.* 1103, σύμμαχον φίλον δόρυ.

675. τροπὰς καταρρήγνυσιν: causes rout by breaking the ranks. τροπή is noun of effect. See G. 1065; II. 714. Cf. Hom. *Il.* xi. 46, ἐκ δ' αἰεὶς ἱρὰς φέροντο βαρεῖας. Eur. *Suppl.* 710, τροπὴ δ' αὖθις. Our Eng. to break a hole. The thought is, subordination leads to the defeat, not of the enemy, but of forces that are allied; auxiliaries do not avail against

want of discipline. — τῶν ὀρθομένων: of those who stand firm. Cf. Xen. *Cyr.* iii. 3. 45, τίς ἐστι οἱ μὴ νοήτως κείσονται, οἱ δὲ μέγιστον ἀποβήσονται μάλλον τῶν μενόντων. Others interpret, of those who are guided aright, i.e. the obedient, in allusion to ἀναρχία, 636. The Schol., τῶν ἀρχομένων.

676. τὰ πολλὰ σώματα: = τὰς ψυχὰς. The more exact σώματα is used because the preservation of the body is esp. in mind.

677. αὐτῶς: so, as I have been saying. Croton now makes the application to the present situation. — ἀφ' ὧν: the plur. for the sing., a freq. use in adjs. and pron. — ταῖς κοσμουμέναις: what has been ordained, public order; neut. plur. See on 447. For the thought, cf. Thuc. iii. 67. 6, ἀμύναται τὴν τῶν Ἑλλήνων τάξιν.

678. γυναῖκες: gen. with verb of inferiority. See G. 1129; H. 749.

679. κρείσσον: cc. dativ. For this sentiment, so prevalent in antiquity, cf. 626. Eur. *El.* 930, αἰεὶ τὴν αἰχρὴν προσεστέτω γὰρ βασιλῶν γυνῆκα, καὶ τὸν ἀνδρα. — ἐκπεσεῖν: lit. to fall from, i.e. our's place; hence, to be defeated.

680 κοῦκ ἂν γυναικῶν ἤσσανες καλοῖμεθ' αὖ.

ΧΟΡΟΙ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλήμεθα,
λέγειν φροσύντως ὧν λέγεις δοκεῖς πέρι.

ΛΙΑΚΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώπους φρένας.
πάντων ὅσ' ἔστι κτημάτων ὑπέρτατον.
683 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε
οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν·
γένοιτο μέντ' ἂν χατέρῳ καλῶς ἔχον.
σοὶ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις ἢ πρᾶσσει τις ἢ ψόγειν ἔχει.

680. ἂν . . . ἂν: opt. in a mild exhortation. See G317. 277

681. μὲν: see on 408. — τῷ χρόνῳ: by acc. of time. A similar use in 729. The Chorus may have in mind what Creon has said in 281. — κεκλήμεθα: in the sense of *agree*. Sp in 1218.

682. ἂν: i.e. λέγειν περὶ (τούτων, καὶ) δὲ λέγειν. The Chorus of venerable men cannot but approve what Creon has said about obedience and piety.

683. Liacmon, like the Chorus, concludes that the general sentiments expressed by Creon are not to be disputed; but he places in opposition the public opinion, which sides with Antigone. He observes that the distastefulness of the observations of Liacmon is judiciously tempered and disguised by the dutiful and respectful feeling that pervades them. — φρένας: wisdom, good sense. The same meaning in G48, to which there is a covert allusion.

684. ὑπέρτατον: in appos. with φρέν.

να, in general agreeing with κτημάτων. Cf. 1050. For the thought, cf. Lucili. *Agam.* 927, τὸ μὴ κακῶς φρονεῖν θεῶν μύησιν ἔχον.

685. ὅπως σὺ μὴ λέγεις κτλ.: obj. of λέγειν. For ὅπως, see G317. 700. The use of μὴ may be due to the influence of the following opt. So Prof. Gildersleeve, *Amer. Jour. of Philol.* i. p. 51. Otherwise the neg. is generic after ὅπως, as it is after οἷον ἀντι, G01, G97.

686. μήτ': with opt. of wishing. — λέγειν: the use of this word after λέγειν is noted, as if Liacmon meant, I will not say it, though I think it.

687. μὲντ' ἂν = μέντοι δὲ, — χατέρῳ: he refers, of course, to himself. — καλῶς ἔχον: sc. τι, something that is well. He means, another may be found to have a sound opinion also (as well as you).

688. καὶ εἰ οὖν κτλ.: but, at any rate (whether I have a good judgment or not), I am naturally in a position to take note in your interest (and of, etc).

- 690 τὸ γὰρ σὺν ὄμμα δεινὸν ἀνδρὶ δημότῃ
 λόγοις τοιούτοις, οἷς σὺ μὴ τέρεφει κλέων·
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην αὖ ὀδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξωπάτη
 691 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει.
 ἦτις τὸν αὐτῆς ἀντάδελφον ἐν φοναῖς
 πεπτῶτ' ἄθνατον μήθ' ὑπ' ὠμηστῶν κυνῶν
 εἶασ' ὀλέσθαι μήθ' ὑπ' οἰωνῶν τινος·
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν;
 700 τοιάδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις.
 ἐμοὶ δὲ σοῦ πρᾶσσαντος εὐτυχῶς, πάτερ,

690. διότι: followed by the dat. of interest and the dat. of cause; because of such words. Cf. 691.

691. ὅτι: for *how*, the exact correlative. — μή τέρεφει: for μὴ with the indic., see G.M.T. 618; II. 918. Bell takes the rel. clause as a final one, and then accounts for μή. But the people do not say these things in order that they may be reported to the king. Cf. 700. The sense of the entire passage is, the common citizen shudders you look because he entertains sentiments which you would not enjoy to hear uttered.

692. τὰς ἀκρόας: The Schol., λαβραῖαι. — ἔσθ' = ἔστιν.

693. ὅτι: cognate accus., *what* *interest the city makes over*.

694. ὅτι: (saying) *that*. What follows is the reported utterance of the citizens.

695. ἀπὸ: *in consequence of*. The occurrence of the triple *sup.* is worthy of notice.

696. ἦτις καὶ: gives the reason for *ἀπ' ἔργων* *and*, in the view of the citizens.

697. ἄθνατον pred. with ἀλλόθεν, which is not used of death alone. Or, with πεπτῶτα it may be directly joined with ἀντάδελφον — μήθ': the rel. clause is causal, and we should expect *ἦτις οὐκ ἔστιν ὀλέσθαι ἄθνατον ἀπὸ... ἀπὸ*; instead of this, the neg. is expressed alone with the inf., and it is μήθ', because in such clauses the reason may be expressed in the form of a *cond.*, i.e., as (ἴσθαι) *μή* = *εἰ* *μή*, equiv. to *si* *non*. Cf. O. T. 1835, *τί γὰρ εἴη μ' ἐρῶν ἔγω γ' ὀρώμι μᾶλλον ἢ ἰδεῖν γένε*; See G.M.T. 580.

699. ἦτα: i.e. *such as one as this*. — χρυσῆς: *glorious or splendid*. Cf. O. T. 168, *χρυσῆς θεοῖο*.

700. ἔρεμνῃ: *dark, secret*, as *τὰς ἀκρόας* above. — ἐπέρχεται: *sc. ἀπὸ* repeating the idea of 692. Or, *letter*, *sc. πᾶσι*, goes on its way, spreads, through the city. Cf. ἐπιδράμω, 589. *Lucch. Suppl.* 690 *λαμπρὰ ἐπέρχεται ἔσθ' τὸ κέλευθον*.

701. σοῦ πρᾶσσαντος εὐτυχῶς: the poet might have used *τῆς ἡμῶν εὐτυχίας*. Similar is *σοῦ καλῶς ἔγχευεν*, 618.

οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατὴρ βάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μείζον, ἢ τί πρὸς παῖδων πατρί;
 703 μὴ νῦν ἐν ἡβῃ μοῦνον ἐν σταντῶ φόρει,
 ὥς φης σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλῶσσαν, ἢν οὐκ ἄλλας, ἢ ψυχὴν ἔχειν,
 οὗτοι διαπτυχθέντες ὠφθῆσαν κενοί.
 710 ἄλλ' ἄνδρα, καὶ τις ἢ σοφός, τὸ μανθάνειν
 πόλλ' αἰσχυρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
 ὅρῃς παρὰ ρεῖθροισι χειμάρροισι ὅσα
 δένδρων ὑπείκει, κλῶνας ὥς ἐκσώζεται.

705. W. κούδεν ἄλλο τοῦτ'.

702. τιμιώτερον: more valued.

703. εὐκλείας: gen. with the compar. For what greater delight have children than the renown of a prosperous father.

704. πρὸς παῖδων: on the part of children. — οὐν: used in the sense of the relative *quoniam* by the poets metri gratia, like *ὅσα* for *ὅσα*. But many critics deny this.

705. ἡβῃ: ἀνιμωπία, conviction. The more usual word would be γνῶσις or δόξα.

706. ὥς: the rel. pron. I would be the regular use. — τοῦτ' is added because of the loose correlation of the clauses. — ὀρθῶς ἔχειν: in appos. with *δοκεῖ*.

707. αὖτοι: plur., because of the general notion in *ἐν*. — διαπτυχθέντες: Schol., ἀνακαταπλέυντες, i.e. when we can thoroughly pierce through them. — ὠφθῆσαν: are found to be. Gnomie par. Theognis, the elegiac poet, whose gnomie verses were familiar to the Athenian youth, says, 221 ff., *δοτὶ καὶ ποιεῖς τὸν κλέιστον ἔργον αἰεὶν, ἀλλ'*

αὐτὸς μῦθος ποιεῖται ἴσως ἔχειν, καὶ οὐκ ἔστιν ἔργον ἰσὺν, τὸν βεβλημένον ἐσθλόν.

710 f. Consl., τὸ μανθάνειν πολλὰ καὶ τὸ μὴ τείνειν ἔργον οὐδὲν αἰσχυρὸν (*δοτὶ*). — For *ὡς* with the subj., see G.M.T. 454; H. 384 (b). — *τείνειν*: in the sense of *de sum.* The metaphor in *τείνειν* naturally suggests what follows.

712. Haemon naïv unconsciously turns Cressa's principles, inculcated in like manner by means of similes (473), against his father. Thus the spectator's attention is directed, as is frequently the case in ancient tragedy, to the hero's ignorance of his own character, by which the tragic conflict is chiefly developed. — *βέβρωται*: the large trees are found by the side of streams and in valleys. — *παρὰ*: makes an iambus, since in Soph. *ἐπὶ* lengthens a preceding vowel in the verse. Cf. O. T. 847, *οἷς ἐμὲ μέλει*. O. C. 500, *ἀπὸ βυτῆρος*. — *ὅσα*: the correlative *ποσόν* is to be supplied with *ἐκσώζεται*.

τὰ δ' ἀντιτείνωντ' αὐτόπρεμν' ἀπόλλυται.
 715 αὐτως δὲ ναὸς ὅστις ἐγκρατῇ πόδα
 τείνας ὑπείκει μηδ' ἄν, ὑπταίσις κάτω
 στρέφας τὸ λοιπὸν σέλμασιν ναυτῖλλεται.
 ἀλλ' εἴκε θυμοῦ καὶ μετὰστασιν δίδου.
 γνώμη γὰρ εἴ τις κατ' ἔμου νεωτέρου
 720 πρόσσεστι, φῆμ' ἐγώ γε πρεσβεύειν πολὺ,
 φῶναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
 εἰ δ' οὐκ, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

718. W. ἀλλ' εἴκε μύθο.

714. αἰώνας: note the antithesis: these save their branches, those are destroyed root and branch. For the image, cf. Webster's *Arrius and Virginius*, p. 203 (iii. 2):—

"The bending willow, yielding to each wind,
 Shall keep his towering form, when the proud oak,
 Having the storm, presuming on his root,
 Shall have his body rent from head to foot."

715. ναὸς: the gen. depends on κόλλα. ναὸς is a rope, called "sheet," fastened to the lower corners of the sail, by tightening or relaxing which the force of the wind upon the vessel's sail is regulated. Cf. Eur. *Orest.* 705, καὶ ναὺς γὰρ ἀναλίσσας πρὸς βίαν καὶ ἱσχυρῶς, ἵστη δ' αὖθις ἐν χαλῇ πόδα. — ἐγκρατῇ: is used proleptically, i.e. *before ἐγκρατῇ εἴποι, stretched so as to be taut.*

716. ὑπείκει: refers back to 713. — μηδ' ἄν: this neg. is used because the sense is indef.

717. στρέφας καίαι: sc. τὴν γαῖαν.

718. εἴκε: give way, yield. This remark is pointed after Haemon has used *ἐπείκει* twice. — θυμὸς . . . δίδου: and grant a change of temper, i.e. give up your anger. The position of καὶ is unusual, unless we take θυμὸς with both εἴκε and μετὰστασιν: yet cf. Ar. *Ichm.* 881, τῶδε κηρύσσεται ἐφ' ἱσμ. Some prefer to take θυμὸς with εἴκε alone, draw back from your anger; but μετὰστασιν alone is too vague. Cf. Eur. *Androm.* 1003, οὐδὲ καὶ μετὰστασιν γαῖαν ἐκίσσω.

719. κατ' ἔμου: from me or us.

720. πρεσβεύειν: i.e. πρεσβύτερον εἶναι, Lat. antiquius esse. The inf. clause that follows is the subj.

722. εἰ δ' οὐκ: sc. μὴ ταύτῃ ἔστω. — φιλεῖ: see on 492. — ταύτῃ: adv.

723. ὡς περ, καλὸν (scilicet) καὶ τὸ τῶν εὐ λεγόντων μανθάνειν. Cf. 1031 f. The sentiment may have been borrowed from Hes. *Op.* 203 ff., ὁδὸς μὲν πανήμορον ἐς κτήν πάντα κτήρ φασσόμενος, τὰ κ' ἔπειτα καὶ ἐν τέλει ζῆναι ἀμείνω· ἐσθλὸς δ' αὖ ἀμείνων ἐς εὐ εὐδύνει πύθεται.

ΧΟΡΟΣ.

ἀναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
 125 μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλῇ.

ΚΡΕΩΝ.

οἱ τηλικούδε καὶ διδαζόμεσθα δὴ
 φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν:

ΛΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
 οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τὰργα σκοπεῖν.

ΚΡΕΩΝ.

130 ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν;

ΛΙΜΩΝ.

οὐδ' ἂν κελείσασαμ' εὐσεβεῖν εἰς τοὺς κακοὺς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιᾷδ' ἐπέληπται νόσφ;

ΛΙΜΩΝ.

οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

724. αἰὼς: sc. ἀντρ. — εἰ: the Chorus says εἰ, as in 681, acc. to the respectful manner of subjects.

725. μαθεῖν: sc. αὐτοῦ, Hecmon. — σέ: Hecmon. — εἴρηται: imports.

726. τηλικούδε... τηλικούδε: *ὡς καὶ ἐγὼ* indeed *ὡς καὶ ἐγὼ* as *old* as *the old* *father* by one of *this* age, i.e. by such a youngster as I am! A similar antithesis is contained in Plutarch's *Agam.* 251, τὸ ἔστι, ὁ Μάχης, τοσοῦτον αὐτῷ ἐμὸν σοφώτερον εἰ τοιοῦτον ὅστις τηλικούδε ἐγώ; For the force of *καὶ*, see on 551.

728. μηδὲν, μή: the Schol. interprets by *μηδὲν διδάσκω* ἢ *μή* διδάσκω *lest* *you* *mislead*. This would account for the use of the negative.

729. γὰρ χρόνος: see on 681. — τὰργα: *the* *forts*. Hecmon means the *trial* of his plea, in distinction from his person.

730. ἔργον: Creon sharply takes up *τὰ* *ἔργα*, but with a slightly altered meaning. *Is it a duty, etc.?* — ἀκοσμοῦντας: like *ἀσέβεις* in 640.

731. οὐδ' ἂν: not even, antithetic to *ἔργον*. "I would not even urge, much less do the deed," or perhaps better (with *Κυῖλλα*) to take *οὐδ'* as simply continuing the statement of Creon, (*no, it is not a duty,*) and *I would not urge, etc.*

732. τοιᾷδ': i.e. *τῇ* *ἀπορίᾳ*. Cf. *ἀπορροῦντες* *κίοντες*.

ΚΡΕΟΝ.

πόλις γὰρ ἡμῶν ἀμέ χρη τάσσειν ἐρεῖ;

ΛΙΜΟΝ.

735 ὁρᾷς τὸδ' ὡς εἴρηκας ὡς ἄγαν νέος;

ΚΡΕΟΝ.

ἄλλω γὰρ ἢ 'μοὶ χρη με τῆσδ' ἄρχω χθονός;

ΛΙΜΟΝ.

πόλις γὰρ οὐκ ἐσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

ΚΡΕΟΝ.

οὐ τοῦ κρατοῦντος ἢ πόλις κομίζεται;

ΛΙΜΟΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

734. ἡμῶν: pluralis majestatis, in connection with the sing. *ἐμέ*. Cf. 1002, 1105. — *ἀμέ*: i.e. *ἂ ἐμέ*.

735. *ὡς, ὡς*: how (with *εἴρηκας*), or (with *νέος*). So *ὡς* occurs twice in the same sent. with different meaning in O. T. 922, *ὡς ἐπεσῆκεν θλέσσαντες ὡς συβριμήτην*. — *ἄγαν νέος*: sarcastic allusion to 726 f. With the Athenism is was a matter of course that the final decision of state policy lay with the people. But even the kings of the Heroic age were guided by the views of the most respected members of the community and of the army, and, as we see in *Hom.*, were influenced by public opinion. Now, for the first time, Hæmon loses his temper as he sees his last hope depart with Creon's refusal to heed the voice of the people.

736. *ὅλας*, *ἡμῶν*: data. of interest. Cf. *Aj.* 1303 f., *ἄγ. πᾶς ἀνὴρ αἰνῶν*

παιδί. Oδ. τῷ γὰρ με πᾶλλον οὐκ ἔστι 'μαστὶ πάντων; The question in 730, it will be observed, is not quite the same as in 734, where Creon asks, "What right have the people to dictate to me?" Here he asks, by way of excuse for his passion, "Whose wishes am I to consult in ruling this land if not my own?"

737. "That is no state, no community, that is composed of one man." Cf. *Cic. de Rep.* lib. 3, "unius erat populus ipse. Ergo ubi tyrannus est, ibi... dicendum esse plane nullam esse rem publicam." Others interpret *ἐνός* as *ἐνός* as gen. of possession. Cf. *Phil.* 380, *πᾶσι γὰρ ἔστι. κῶς τῶν ἡγεμόνων*. The next verse, 738, fits this much better than the interpretation of *ἐνός*, given above.

739. "You would make an excellent king of a deserted land." Similar use

ΚΡΕΩΝ.

140 ὅδ', ὡς ἔειπε, τῇ γυναικὶ συμμαχεῖ.

ΛΙΜΩΝ.

εἴπερ γυνὴ σὺ· σοῦ γὰρ οὖν προκτῆδομαι

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΛΙΜΩΝ.

οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὁρῶ.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβει;

ΛΙΜΩΝ.

145 οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ὦ μισρὸν ἦθος καὶ γυναικὸς ὕστερον.

ΛΙΜΩΝ.

οὐ τῶν εἰλοῖς ἦσσι γε τῶν αἰσχυρῶν ἐμέ.

ΚΡΕΩΝ.

ὁ γαῖν λόγος σοι πᾶς ὑπὲρ κείνης ὅδε.

of καλῶς γε in Eur. Med. 604, καλῶς γὰρ
ἔειπες μ' οἴκους, ὅν κατ' ἄρα κατέκτανες.

140. He means that Haemon is all
the while secretly defending Antigone.

142. O, base villain, to come into con-
flict with your father! For ἐπὶ δίκης,
ἀρχῇ, ἔχθρας ἐπὶ τῷ ἔθνει, γίνεσθαι,
see G. 1200, 1; H. 753 d. "From this
point the altercation becomes more
violent, each laying hold upon the
other's words, and seeking to turn
them into ridicule, or to direct the edge
of them against the other." Schu.

143. γὰρ: I see, I do; for. — οὐ: with

δίκης, which Haemon uses with sat-
uratic reference to δίκη. ἔπειτα ἐξα-
μαρτάνωντα is modelled after ἀμαρτάνω
ἀμαρτάνειν.

144. τὰς ἐμὰς ἀρχὰς: my own
authority.

145. σέβεις: also: you do not act the
part of reverence, since you tremble, etc.
— τιμὰς θεῶν: i.e. the rites of burial.

146. ὕστερον: the stage of. Cf. 080.

147. οὐ τῶν: i.e. of evil do. The
position of γὰρ shows that ἔπειτα τῶν
αἰσχυρῶν together forms the antithesis
to γυναικὸς ὕστερον. The thought un-

ΑΙΜΑΝ.

καὶ σοῦ γε καὶ τοῦ καὶ θεῶν τῶν νετέρων.

ΚΡΕΩΝ.

750 ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς.

ΑΙΜΩΝ.

ἦδ' οὖν θανέεται καὶ θανούσ' ὀλεῖ τινα.

ΚΡΕΩΝ.

ἦ καὶ παπειλῶν ὧδ' ἐπεξέρχει θρασύς :

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν :

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὧν φρενῶν ἀντὶς κενός.

ΑΙΜΩΝ.

751 βούλει λέγειν τε καὶ λέγων μὴδὲν κλύειν :

ΚΡΕΩΝ.

756 γυναικὸς ὧν δούλευμα, μὴ κάτελλέ με.

W. retains the traditional order in 755-757.

derlying this utterance is, I defend her, not because she is my betrothed, but because she has done right.

750. οὐκ ἔσθ' ὥς : it cannot be that. Cf. *Phil.* 196, οὐκ ἔσθ' ὥς οὐ θεῶν τὸν μέγιστον, κ. τοιοῦτον. But *ἔσθαι* is more common in this phrase. — *ἔτι* : with *καὶ* it modifies *γαμεῖς*. Cf. *Aj.* 1092, οὐκ ἔτι σοὶ ἐπὶ θεοῖσιν ἐπὶ. Others take *ἔτι* with *ζῶσαν*. — *ζῶσαν* : ironical, i.e. you can marry her in Hades if you like. Cf. 664. This renewed threat is called forth by Isæmon's mention of the gods of the nether world.

751. Isæmon means that he will not survive the death of his betrothed. Creon, however, takes him as pointing

to himself. The indef. *τις* is often used by way of euphemism to indicate a definite person. Cf. *Aj.* 1182, ταῦτ' εἰς ἄλλας τοῖσδε ἔρχεται τῷ (i.e. *οὐδ*). 752. καὶ παπειλῶν : even threatening.

Isæmon has before this made no threats. — *θρασύς* : pred. adj. See C. 926; H. 518.

753. "What I am saying are not threats, but remonstrances against folly."

754. κλαίων : like *ὡ* *χαίρων* in 758.

757. βούλει λέγειν : cf. *Hes. Op.* 121, εἰ ἄν ποθεν εἴπῃς, τάχα κ' αὐτὸς πείσῃς ἀποφασίῃ. *El.* 623, καὶ εἰς λέγω καὶ εἰς γλῶσσα κρῖναι πείθῃ.

756. δούλευμα : see on 820.

ΑΙΝΗΝ.

753 εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν.

ΚΡΕΩΝ.

ἀληθες; ἀλλ' αὐτόνδ' Ὀλυμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοις δεινὰσεις ἐμέ.
760 ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα
παρόντι θυήσκη πλησία τῷ νυμφίῳ.

755. In 754 Creon recklessly refuses all advice. Upon this refusal Haemon's response in 757 follows naturally. Then Creon rejoins in 760. "Yes, I do not wish to hear; dearest, mission of a woman, from wheedling me." Since hereupon every further utterance on the part of Haemon is evidently useless, nothing is left him but to call this degree of stubbornness "loss of reason." "Were you not my father, I should have said (instead of the milder expression *ἀόλῳ* *ἀέγῳ* *τε* *κρί.*) that you are not in your right mind." This leads the rage of Creon to burst forth openly. In the traditional order it is impossible to understand how by far the harshest utterance of all (755) could be characterized by Creon with so mild a term as *κωιδαικ*. And again, what is there in the comparatively calm expression of 767 that should so violently inflame his anger? From the order adopted we get also a much more suitable use of *εὐπλόκεον*, which as a trans. verb can only mean *coax*, *talk over with fair words*. — *ἀπὸν*: with the inf. in the sense of *ergo* is unusual. This instance may be added to that given in GNT. 763, 3.

755. *ἄλῃ*: *indeed, really*. Lat. *ēthane*. An ironical and indignant question. Cf. Shak. *Jul. Cæs.* iv. 3: *Bru.* "Away, slight man!" *Cæs.* "Is't possible?" — τόνδ' Ὀλυμπον: Creon raises his hand to heaven. — εἰ: without *μή*, as in *O. T.* 1038, εἰ τὸν Ὀλυμπον ἀνέλκωσιν ἐγὼ, where also *Olympus* signifies heaven. For the accus., see *G.* 163, x. 2; *B.* 723.

759. ἐπὶ ψόγοις: *in* expresses the accompanying circumstance of *δεινὰσεις*, with *εὐπλόκεον*, *subversely*. Cf. 656. Eur. *Trach.* 313, ἐπὶ δάκρυσι καὶ γόοις *καταστήσαντο* *ἔχουσ*. Others, *ἐπὶ* = *in*proper, like *O. C.* 614, *δεινέρας* *ἐκείνου* *ἐπὶ* *ἐόντι* *ῥήματι*. Haemon has thus far censured, but now, in his rage, also reproaches his father.

760. ἄγετε: addressed to one of the two attendants (cf. 678), who goes into the palace to lead forth Antigone. — τὸ μῖσος: *the hateful thing*. The use of the abstract noun heightens the contempt. So *Plüschet* says to *Odysseus*, *Plü.* 931, ὁ μῖσος, *de* *καταπύρεται* *ἀέγῳ*. — κατ' ὄμματα *κρί.*: with great emphasis the king, in his passion, indicates proximity by the use of three expressions. So in *O. T.* 430, remoteness is expressed by *εὐ εἰς* *ἀπόρροον* *ἔκω* *ταῦνδ' ἀποστραφὼς* *ἔκει*:

ΑΙΜΩΝ.

οὐ δὴτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ.
οὐθ' ἤδ' ὀλεῖται πλησία, σὺ τ' οὐδαμὰ
τούμων προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὄρων,
765 ὡς τοῖς θέλουνσι τῶν φίλων μαίνη ξανών.

ΧΟΡΟΣ.

ἀνὴρ, ἀναξ, βέβηκεν ἐξ ὀργῆς ταχύς.
νοῦς δ' ἐστὶ τηλικούτος ἀλγίστας βαρύς.

ΚΡΕΩΝ.

δράττω, φρονεῖται μῆζον ἢ κατ' ἀνδρ' ἰών.
τὼ δ' οὖν κόρα τῷδ' οὐκ ἀπαλλάξει μάρον.

ΧΟΡΟΣ.

770 ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς :

ΚΡΕΩΝ.

οὐ τήν γε μὴ θυγοῦσαν· εὖ γὰρ αἶν λέγεις.

762. ἔμοιγε : in epiphrastic position, and belongs only to the clause οὐθ' . . . πλησία.

764. τὸ κρᾶτ' : found as a sing. only in Soph. (Phn. 1001, 1467, O. T. 282), viz. head, no. — ἐν ὀφθαλμοῖς : for the instrumental dat. Cf. 962, 1003. Epic fulness of expression.

765. οἷς . . . ξανών : that you may race in the company of those of your friends who are willing (to endure it). There is in its making an intentional reference to αἰ θυγάς in 760 f. Haemon descends from the stage at the sight of the spectators. He does not again appear. The actor who played this part now takes the rôle of the messenger.

767. τηλικούτος i.e. of one so young. See on 725. — βαρύς : portentous, resentful. So in 1251. Cf. Phil. 1035 f., βαρὺς τε καὶ βαρεῖα δ' ἔστιν φάντα τῶδ' ἔκτα.

768. δράττω, φρονεῖται : "the agitated is well suited to the impetuosity

of Creon's passion." III. — μῆζον γέ : belongs to Ionic verse. — ἢ κατ' ἀνδρά : this becomes a metaphor, ἀνδρῶν is the usual word in this phrase. Cf. Aj. 764 f., ἥτοι ἀνδρῶν φάνε βαρύνειν ἐντα μὴ κατ' ἀνδρῶν φρονῇ.

769. τῷ, τῶδ' : the form τῶδ' is not found in the Attic inscriptions that date from 450 to 320 B.C. Cf. GRI, H. 977, τῶδ' τὸ κατὰ γένος. See G. 323, 410; H. 272 n. That Creon should include both in his threat, and should speak in 777-781 of both as if they were to die, is a skillful touch of the poet in the portrayal of Creon's character. Creon is so much absorbed in maintaining his own prerogatives, and so blinded by his anger as to forget that Ismene is innocent of the deed (cf. 518-547).

770. ἄμφω : the position shows that it is the important word. For καὶ see on 604.

771. μή : as if there might still be

ΧΟΡΟΣ

μάρῳ δὲ ποίω καὶ σφε βουλεύει κτανεῖν ;

ΚΡΕΩΝ.

ἄγων ἔρημος ὅθ' ἂν ᾗ βροτῶν στίβος
κρήνη πετρώδει ζῶσαν ἐν κατώρυχι.

776 φαρβίης τοσούτον ὡς ἄγος μόνον προθείς.

ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλιν.

καὶ κεῖ τὸν Ἄιδον, ὅν μόνον σέβει θεῶν.

αἰταυμένη που τεύξεται τὸ μὴ θανεῖν,

ἣ γινώσκεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι

780 πᾶνος περισσός ἐστι τὰν Ἄιδου σέβειν.

773. W. ὅσον ἄγος.

same doubt about her having put her hand to the deed.

772. καί: further, also. "If she is to die, tell us further by what sort of a death." Cf. 1314. But W. and others take καί here, as in 770, with the pred.; i.e. what say do you really, etc. P.—σφί: Antigone. See on 41.

773. ἂν ᾗ: from the general form of the rel. clause it appears that Creon has not yet any definite locality in mind. κατώρυξ (774) shows that he is thinking of some rocky cavern hewn out by men's hands.—βροτῶν: depends on ἔρημος.

774. πετρώει ἐν κατώρυχι: Schol. ἐν ὁμαλῇ σπηλαίῳ. In 1100 κατώρυξ is used adj.

775. ἄγος: like the Lat. piaculum has the double sense of pollution and escape from pollution, i.e. expiation; in 250 the former, here the latter. So the libations in Aesch. Chorus, 164 are called ἄγος κακῶν ἀπόρροπον.—ἄρ: as (to be). The exact correlative would be ἴσως. Cf. Ken. Anab. iv. 8. 12, βασιτὸν χυλὸν κατασχέει ἴσως ἐμ

ταῖς τοχέτοις λόχοις γαστέθει τὸς παλαιῶς περάτων. Cf. Hom. Il. xxi. 424, τῶν πάντων ἐν τόσσον ὀδύρμαι, ἀχλὺν τε, ὅς ἐστι. The Schol. explains, ἴσως παλαιῶν, ὅτι τὸν βουλόμαι. non καθαρῶς τινα, ἀραιοῦσθαι βραχὺ σιδήρεα τροφῇ, καὶ ὑπερέναι καθαρῶς τὸ ταῦτο, ἵνα μὴ βαρύνει ἡμῶν ἀναφύει, τοῦτο γὰρ ἀπὸ βίβης. The same view was held by the Romans. Plutarch, in his life of Numa, 10, speaks of this same custom when unfaithful Vestals were punished.

776. πᾶνος: i.e. the community of citizens in its entirety. "That no part of the state may suffer." More continuously taken in the sense of every, πάμην, as in O. T. 823, ἀρ' οὐχὶ καὶ ἡμῶν;

777. μόνον σέβει: referring to her pious care for the burial of Polynices. Cf. 510.

778. πῶς: no doubt. Ironical.—τὸ μὴ θανεῖν: the accus. after τεύξεται. See on 540.

779. ἀλλά: see on 552.

780 πᾶνος περισσός: too labor.

Στάσιμον γ'.

ΧΟΡΟΣ.

Στροφή.

Ἐρως ἀνέκατε μάχαν, Ἐρως ὃς ἐν κτήμασι πίπτεις,
ὃς ἐν μαλακαῖς παρεαῖς νεῖανιδος ἐνυγχεύεις·

785 φατᾶς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς,
καὶ ε' οὐτ' ἀθανάτων φύξιμος οὐδεὶς

790 οὐδ' ἀμερίαν σέ γ' ἀνθρώπων, ὃ δ' ἔχων μέμνηεν.

785. W. φατᾶς ε'.

781. The ode marks the close of another act of the play. Creon, without yielding to the entreaties of his son, retires into the palace, whence he reappears at 882. Antigone is about to appear on her way to her tomb. This ode celebrates the victorious power of Eros. The disobedience of Haemon, against his own interest, is due to the might of love. The god of love was not represented in the classic period as a child (our Cupid). The Eros of Praxiteles is in the bloom of youth, ἄρσιος, or ἀνδρόπαις.

782. μάχαν: accus. of specification.—ἐν κτήμασι: proleptical. Love makes men his bondsmen when he falls upon them. Cf. Eur. Hipp. 625, "Ἐρως δ' καὶ ὁμαῖαν στάζειν πᾶσαν, εὐδῶρον γλαυκῆας ψυχὰς χεῖρα οὐδ' ἐπιστρατεύει." So Lucian, Dial. Deor. vi. 3, makes Hera say to Zeus, οὐδ' αὖν πόρην οὐδέ γε διαπόρην ἐστί, καὶ δάτω κτήμα καὶ παῖδά τοῦ Ἐρωτος σὺ γι.

784. ἐνυγχεύεις: καὶ ἐστὶ thy couch upon. Cf. Hor. Od. IV. 13, 7, Cupido ... Chiae pulcris excubant in

genis. Phryn. 8, λέμπει δ' ἐπὶ παρφυλάτ κατὰς φῆς ἑρῶτες. Pind. Nem. viii. 2, "Ἐρως... παρθενίας... ἀρίστου γλαυκῶρος. Milton, L'Allegro, El. 30, "Such as hang on Hebe's cheek, And love to live in simple flock."

785. ὑπερπόντιος: pred. Cf. El. 312, μὴ δόκει μ' ἐν θορῶν οἴχυναι. Lost by Aphrodite, Paris sought Helen across the sea, and Menelaus pursued with an army.

786. ἀγρονόμοις αὐλαῖς: i.e. ταῖς κομμέναις αὐλαῖς ἀγρῶν. Cf. O. T. 1103, πῶ (sc. ἀσπί) γὰρ πλάκας ἀγρόντομοι αἴσας φίλοι. So Aphrodite sought out Anchises in his shepherd's hut.

787. σί: obj. of φύξιμος used act. Cf. Aesch. Agam. 1090, στίχων συνίσταται πολλὰ καὶ εἰ.

788. σί γι: emphatic repetition. Cf. Phil. 1116, τέτμος ἐν ἀμφόμοις οὐδ' οὐ γι δόλος λαχέ. O. T. 1028 ff., τίς σε, τέτμος, τίς σ' ἐτμε... ἢ σί γ' εὐδῶτα λαβόν.

790. ἔχων: ac. σί, i.e. Ἐρως. "He who has thee as his master," for we can say ὁ εἶδος ἔχει με as well as ἔχω εὐδῶτα.

Ἀντιγόνη.

σὺ καὶ δικάων ἀδίκους φρένας παρασπᾶς ἐπὶ λύβῃ,
σὺ καὶ τόδε νεῦκος ἀνδρῶν ξύναιμον ἔχεις ταράζας·

795 νικᾷ δ' ἐναργῆς βλεφάρων ἱμερος εὐλέκτρου
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
800 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη 'γὼ καὶ τὸς θεσμῶν

791. ἀδίκους: i.e. *ὄντες ἀδίκους εἶναι*.

792. ἐπὶ λύβῃ: either *in outrage*, as Hecaton was led to treat his father shamefully, or better with most edist. in a subjective sense, *to [their] ruin*. Under the influence of Eros good men become bad.

794. ξύναιμον: for *ἐναίμων*, by what is technically called anastrophe (exchange), a common figure of syntax. Cf. 802, *ματρίας λέντρων ἔσσι* for *ματρίων ἐσσι*. Phil. 1123, *πολλὰς πάντων ὁδὸς*. — *ἔχεις ταραζας*: see on 22.

795, 796. *ἱμερος βλεφάρων νύμφας*: *desire of the eyes for the bride*. Subj. and obj. gen. As love is awakened by beauty, and beauty is observed with the eyes, the poet uses instead of *ὠφείλει* the more specific *βλεφάρων*, as in O. C. 720, *ὀφείτω φέβειν*. Or, perhaps better, as many take it, *the flashing fire-gleance of the eyes of the bride*. For the two gens., cf. 929, 930, and O. C. 809, *τῶνδε χάρις τὰ κρείσσεια τῶν θεῶν*. — "The modern poet speaks of love as 'engendered in the eyes, with gazing fed'; the ancients rather spoke of an influence passing from the eyes of the beloved to the soul of the lover. Desire was viewed as an emanation from the object." Catop.

798. *κράτερος ἐστὶ*: seated by the side of the great laws in authority. That

is, Eros exerts influence on the minds of men, hindering or aiding their decisions. In the present instance Eros overrides in the mind of Hecaton the duty of filial obedience. For *κράτερος ἐστὶ*, cf. Pind. Ol. viii. 21, *ἀλλ' ἐνέλιον κρείερος θέας*. Eur. *Med.* 843, *ἐρωτὶς τῶ σοφίᾳ κρατερόν* *περὶ τοῦ ἀρετῆς ἐνέργειας*. O. C. 1383, *ἀλλ' ἐνέλιον κρατερός ἐστιν ἄνθρωπος*. Some take *ἐν ἀρχαῖς* in the sense of *in the counsels of princes*. *θεσμῶν* prob. refers to the laws of nature and of the gods, such as filial obedience, patriotism, piety.

799. *ἄμαχος*: in the pred.; unconquerable. Dale translates, *Matchless in might, in sport like this fair Venus takes delight*, and quotes Hes. *Od.* 1. 33, 108. *Veneri, cui placet impareis Formas atque animos* and *juga aënea sacro milite cum joco*.

801 f. Antigone is led by the attendant through the door of the women's apartment, and appears for the last time. In allusion to Hecaton, whom Eros has led from the path of obedience, the Coryphaeus says, "I too am in danger of trespassing the bound," in so far as he compassionates Antigone, who is condemned by the king. — *θεσμῶν ἔξω φέρομαι*: said in a general sense, and explained by *τοῦτον . . . διακρίνω*.

806

ἔγω φέρομαι τὰδ' ὄρω, ἴσχει δ'
 οὐκέτι πηγὰς δύναιμι διαρρεῖν,
 τὸν παγκοῖτην ἄθ' ὄρω θάλαμον
 τῇδ' Ἀντιγόνην ἀνύτουσαν.

SEVENTH SCENE. CREON. ANTIGONE. TWO SERVANTS OF
 CREON.

Ἐπεισόδιον δ'.

ΑΝΤΙΓΟΝΗ.

Στροφή α

ὄρωγ' ἐμ', ὦ γᾶς πατρίας πολῆται, τὰν νεάταν ὁδὸν
 στείχουσιν, νεάτον δὲ φέγγος λεύσσουν αἰλίου,
 810 κοῦπον' αἰθῆς· ἀλλὰ μ' ὁ παγκοῖτας Ἰδίας ζῶσαν ἀγεί
 τὰν Ἀχέρντος

802. τὰδ' ὄρω: repeated in 84 ὄρω.
 —δῖ: elision is common at the end
 of anapaestic verses. Cf. 817, 820.

804. τὸν παγκοῖτην θάλαμον: the
 chamber where all must lie. "The im-
 plied contrast between the fate of
 Antigone and her intended bridal
 occurs repeatedly throughout the lat-
 ter part of the play." Camp.

805. ἀνύτουσαν: see on 231. Cf.
 O. C. 1562, ἐκείνοι τὸν περικυβῆ κἀν
 σκεπῶν κλέου.

808-812. Κωμῆ. The ancients hon-
 ored the dead with a dirge. Antigone
 must chant her own lamentation.
 The first strophe and antistrophe
 consist mainly of glyconics, which
 are a favorite verse for expressing
 lament. Antigone compares her fate
 with that of Niobe. The response of
 the Chorus, that Niobe is a goddess,
 and that to share her fate is glorious,
 Antigone looks upon as a mockery
 of her distress. Hence the second

strophe and antistrophe express still
 more gloomy feeling, indicated by
 syncopated clausic verses of vary-
 ing length. Antigone feels deserted
 by the living and gives a moment's
 painful reflection to the horrible fate
 of her entire family.

808. νεάταν, adv.; for the last time.
 Cf. Eur. Troad. 201, νεάτον νεκίων πό-
 μοις λείπον.

810. κοῦπον' αἰθῆς: i. e. ὀφθαλμοί. Cf.
 Aj. 855, οἱ δ' ἡμέρας οὐδας προσκύνειν
 πάντας τ' ἐν κοῦπον' αἰθῆς ἵστησαν. —
 παγκοῖτας: ἐκεί ποιεῖ αἱ τοὺς κοινοῖς; or, as
 in 804, 101r. See App.

812. Ἀχέρντος: cf. Hom. Od. x.
 513, ἐκείν' Ἀχέρντης Περυφλεγέθου
 το βλωσι. —ἀκείν: accus. of limit of
 motion after ἀγεί.

814. Here first Antigone, after hav-
 ing discharged her holy task, gives
 utterance to the more gentle and
 womanly feelings of her nature. Not
 until now do we learn that Haemon

ἀκτάν, οὐδ' ὕμναίων ἐγκληρον, οὐτ' ἐπὶ συμφείους
 810 πῶ μέ τις ὕμνος ἔμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

ΧΟΡΟΙ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσα
 ἐς τόδ' ἀπέρχει κεῖθος νεκύων.
 οὔτε φθινάσω πλεγγύισα νόσοις
 820 οὔτε ξιφείω ἐπίχειρα λαχοῦσ',
 ἀλλ' αὐτόνομος ζῶσα μόνῃ δὴ
 θνητῶν Ἀΐδην καταβήσει.

was dear to her heart, and so we see how painful was the sacrifice that she paid to duty. — ἐγκληρον: the Schol. explains by *μήτορα*. The *ὑμνοί* were sung to the accompaniment of flutes at marriage processions, and in honor of both the bridegroom and the bride. — ἐπὶ συμφείους ὕμνος: refers to the *ἀνδραλόγιον*, which was sung by a chorus of maidens, in honor of the bride alone, after the wedding-feast and in the house of the bridegroom. Cf. Theocr. 18. 3, *παρθέναι ἀνδρόγαγον ἀνδρὶ χερσὶν ἰστέουσιν*.

815. ἔμνησεν: the finite verb is used instead of some form of expression corresponding to ἐγκληρον after the preceding *οὐτε*.

816. Ἀχέροντι: not dat. of place but of indir. obj. Cf. 454. The thought that she is to be the bride of death recurs several times under different forms. Cf. 801, 1205. So Shak. *Hamlet* and *Julius*: "I would the foul were married to her grace" (iii. 5); "Death is my son-in-law, Death is my heir: my daughter hath he wedded" (iv. 5).

817. "The Chorus makes that very fact a matter of consolation which Antigone has just lamented, namely, that she is going down to Hades alive." Schn.

820. ξιφείω ἐπίχειρα: *προσημασμένη* of the sword, i.e. death by the sword. In O. C. 1678, it is said of the death of Oedipus, *βίβληται: ὡς μάστιγ' ἢ ἐπὶ σφαιρᾷ λίσσεται*. εἰ γὰρ: *ἔγωγε μὲν* "As yet I am not yet determined."

821. αὐτόνομος: the Schol., *ἰδίᾳ καὶ ἐκείῳ νόμῳ*. It is explained by *μνησθῆναι τῶν ζώων*. In response to this, Antigone refers to the similar case of Niobe. Many take it in the more usual sense of *by your own free choice*. Cf. 875. This also agrees with the first part of the Schol., *μὲν ἰσοδύναμος ἐστὶν αὐτῇ*.

822. Ἀΐδην καταβήσει: this repetition of *ἀπέρχει* *καταβήσει* intensifies the effect.

823. Niobe, the daughter of Tan-talus, boasted that she had more children than Leto, she having seven sons and seven daughters, while the goddess had but one each. On the complaint of Leto, Apollo slew the sons and Artemis the daughters, and Niobe herself was transformed into a rock on Mount Sipylus. On this mountain is still to be seen, in the side of a cliff of yellow limestone, a huge form which, as seen from a distance, resembles a woman sitting in mournful attitude, with dark face, dark

ΑΝΤΙΦΩΝΗ.

Ἀντιστροφή δ΄

ἦκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν
 825 Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτεινῆς
 πετραία βλάστω δάμασεν, καὶ νῶ ὄμβροι τακομέναν,
 ὡς φάτις ἀνδρῶν.

arms folded over her breast, and white garments. Originally a freak of nature, the parts of this rock-formation below the head were later shaped into the form of a human body, and the parts at the side hewn away terrace-fashion—the whole presenting the image of a divinity (prob. Cybele) of Asia Minor. Over this rock the water drops and trickles. The fate of Niobe has been the theme of epic, lyric, and tragic poetry. The death of the children was represented in sculpture by Scopas. The Niobe group in the Uffizi gallery at Florence is probably a copy, in its main features, of the work of Scopas, dating from the Roman period. For the myth, cf. *Hom. Il. xiii. 612 ff.*; *Ovid Met. vi. 810 ff.*

824. Φρυγίαν: Mount Sipylus is in Lydia, but the more extended and vague use of the name Phrygia, found in *Hom.*, was borrowed by other Greek and by Roman writers. Cf. *Strabo*, xii. 571. — ξέναν: from Antigonē's point of view, because as the wife of Amphion, king of Thebes, Niobe had lived many years in that city.

825. Ταντάλου: sc. daughter. — ἄκρῳ: the figure itself is, however, not on the summit of the mountain, but in the middle of a cliff. Yet so also *Ov. Met. vi. 811*, says, fixa caucumine montis. Cf. *Sen. Agam. 373*, stat nunc Sipyli vertice summo flebile saxum.

828. τὰν: here a rel. pron. See *G. 940*; *Il. xiv. 12*. — κισσός: her transformation into stone is poetically represented as a rocky growth, πετραία βλάστω. As the ivy envelope a tree with tight clinging clasp, so as to cover it from view and to bring it under its power (δάμασεν), so the stone grew about Niobe. In δάμασεν and παρατρέφεi below there is an allusion to ἄλλ' Ἀχέρωνι συμπεόω, *810*; that is, as the stone embraced Niobe, so the god brings me to the stony bridal chamber of death.

829. ὄμβροι: sc. ἁλίσματα, from ἅλιν below. — τακομέναν: melting away, pining away. This word is the more appropriate here, because it is applicable in its physical sense to snow. *Sen. Agam. 374*, et adhuc laevisimas marmora fundunt antiqua novus. The marvellous phenomenon of the eternal weeping was combined with the explanation. The snow does not remain long upon Mount Sipylus, and the duration of the weeping is expressed by the phrase, ὄμβροι χιών τ' εὐδαμνέειν. The water which trickles down from the ridge of the mountain over the figure arises from and is supplied by the rains and the melted snow, and never fails. ὄμβροι and δειπρὸς are like applicable to a mountain and to a human being. So in *Eng.*, foot of a mountain, brow of a hill, head of a bay.

829. φάτις: sc. δόξιν.

830 χιῶν τ' οὐδ' αὐτὰ λείπει, τέγγει δ' ὑπ' ὀφρύσι παγκλαύτοις
 δειράδας· ἃ με δαίμων ὁμοιοτάταν κατευνάζει.

ΧΟΡΟΣ.

835 ἄλλὰ θεός τοι καὶ θεογενυῆς,
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.
 καί τοι φθιμένῳ τοῖς ἰσοθέοις
 ἔγκληρα λαχεῖν μέγ' ἀκούσαι.

ΑΝΤΙΓΟΝΗ.

Στραφή β'.

οἶμοι γελῶμαι. τί με, πρὸς θεῶν πατρίων,
 840 οὐκ οἶχομένῳ ὑβρίζεις. ἀλλ' ἐπίφαντον·

834. W. θεογενεῖς.

836 ff. W. καὶ τῷ φθιμένῳ μέγ' ἀκούσαι
 τοῖς ἰσοθέοις ἔγκληρα λαχεῖν
 υ υ υ υ υ υ υ υ
 ὥσταν καὶ ἔπειτα θανούσαν.

832. ἃ ὁμοιοτάταν: most like to her.
 834 f. ἀλλὰ: sc. πρὸς θεῶν πατρίων.
 γένε: she was the daughter of a
 Πεισὶν, and Tantalus, her father, was
 the son of Zeus. In these verses the
 Chorus is understood to administer a
 reproof to Antigone for presuming
 to compare herself with a goddess.
 "Still," they say, "it is a great thing
 for one who is dead to have it said
 of him that he shared in the lot of
 those who are the equals of the gods."

837. ἔγκληρα λαχεῖν: to receive
 as his lot that which is shared or
 inherited. ἔγκληρος is either act.,
 sharing in, as in 514, or pass., allotted,
 inherited, as in Eur. Herc. Fur. 408,
 ἔγκληρος πῶλε τὰμὰ γὰρ καταμένει.
 Here pass., that which is allotted to the
 equals of gods. The inf. λαχεῖν is the

act. of λατύν to be supplied. — ἀκού-
 σαι: to hear said of one's self, like the
 Lat. audire. Cf. Xen. Anab. vii.
 7. 23, μέγα (δοῦναι ἑαυτῷ) εἰς ἀκούειν τοῦ
 ἐκαστοῦ αὐτοῦ ἀνθρώπου.

838. γελῶμαι: the Chorus has mis-
 interpreted the motive that leads
 Antigone to liken her fate to that of
 Niobe. She has in mind only the
 external likeness of their horrible
 doom, and not, as the Chorus seems
 to take it, any moral resemblance of
 character and destiny. Hence, σὺν
 γελῶμαι.

840. οἶκος: a house only to the partic.
 — οἶχομένῳ: ἔχουσι has the time
 of the pf. and ἔστιν the secondary
 tense of ἔσθαι. Cf. Phil. 414, ἀλλ'
 ἃ χούτοις ἀχέται ὧν, where ἀκούω
 is pleonastic.

ὦ πόλις, ὦ πόλειος πολυκτῆμονες ἄνδρες·
 ἰὼ Διοκαῖαι κρήναι
 845 Θήβας τ' ἐναρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὑμῶν
 ἐπικτιῶμαι.
 οἷα φίλων ἄκλειυτος. οἷσις νόμοις
 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου παταγίου·
 850 ἰὼ δύστανός γ', οὐτ' ἐν βρατοῖσιν οὐτ' ἐν νεκροῖσι
 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

ΧΟΡΟΣ.

Στροφή γ'.

προβᾶσ' ἐπ' ἔσχατον θράσους

850. W. ἰὼ δύστανος, οὐτ' ἐν βρατοῖν.

843. πολυκτῆμονες: opulent, and hence eminent, noble.

844. The stream of Ilire is formed by several abundant springs near the grove of Demeter and Kore. See on 145.

845. ἐναρμάτου: see on 149.

846. ἔμπας κτλ.: I take you at any rate as my witnesses.—ὑμῶν: Acol. form; found in tragedy only here and in Aesch. *Eum.* 920.

847. οἷα . . . ἔρχομαι: the soul depends on ξυμμάρτυροι as if ξυμμάρτυροι had preceded. οἷα is pred. adj. instead of an adv.—φίλων: with ἀκλειυτος. For the gen. after adjs. compounded with a privative see G. 1141; II. 758. Cf. 1036; *Aj.* 919. ἄρακτοι φίλων. Trach. 665, τὰ φίλων ἄρακτον ἀνδρῶν τε θεῶν τε ἔπικτοι.

848. ἔργμα: Schol. περιέργημα; an enclosure. So Aesch. *Choeph.* 154, πρὸς ἔργμα (variant ἔργμα) + ὄβρι, of the grave of Agamemnon. From ἔργμα, Att. εἶργμα or εἶργον. The same idea in περιεργαται, 856, as in ἔργμα. The unit consists of a rocky vault, the co-

lance to which is walled up or blocked up by layers of stone. See on 1204 f. Transl., the mound-like enclosed vault of a strange tomb.—παταγίου: plural of, since only νεκροὶ ἐν τάφῳ εἰσίντα.

850. Cf. Eur. *Suppl.* 968 f., οὐτ' ἐν τοῖς φθιμένοις οὐτ' ἐν ζῶσιν κρυομένη, χωρὶς δὲ τινα τῶνδ' ἔχοντα μοῖραν. See. *Obs.* 919, via, quia nec scriptis mixtus et vivis laetari exortatus erret. In lamenting it is natural to repeat the same thought in varied terms of expression. Cf. 813, 881, 917, 1310. Eur. *Suppl.* 906, ἔταρος ἄλσος οὐκ ἐπ' ἔσχατον, οὐκ ἐπ' ἔσχατον (935). The text as it stands is not free from objections. There is no proper antithesis between βρατοῖσιν and νεκροῖσι. See the App. for further discussion.

859 ff. Addressing to the highest pitch of audacity, thou hast fallen violently against the lofty seat of justice. The Chorus uses this expression because Antigone in 461 has appealed to Διῶν, and means to say that in her daring defiance of the king's author-

ὑψηλὸν ἐς Δίκας βάθρον
 855 προσέπεσες, ὃ τέκνον, πολὺ.
 πατρῶον δ' ἐκταύεις τὸν δόλον.

ΛΕΤΙΓΟΝΗ.

Ἄντιστροφὴ β'.

ἔθανσας ἀλγεωνοτάτας ἐμοὶ μερίμνας,
 860 πατρὸς τριπόλιστον οἶκτον, τοῦ τε πρόπαντος
 ἀμετέρου πότμου κλεινοῖς λαβδακίδασι.

ἰὼ ματρῶαι λέκτρων
 865 ἄται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ δυσμόρον
 ματρός.

ity she has fallen into punishment. Sp. in substance, W. and most edd. But the interpretation of Kvifala, adopted by Bell, commends itself: *advancing to the highest pitch of daring, upon the lofty pedestal of justice, thou hast fallen far down, i.e., by discharging the high command of justice with greatest daring thou art plunged into ruin.* This view of the passage is favored by the Schol., *βουλαμένη βουρὴν ἐπὶ τῷ περὶ τὰς ἀδικίας, τὰ ἔναρτα ὑφ' αὐτῆς*, as also by the fact that the Chorus neither else judicially condemns Antigone, but expresses sympathy for her, and that no reference is made by Antigone in what follows to the condemnation which the usual interpretation implies.—*βάθρον*: the pedestal on which the image of justice is imagined to rest. Cf. 1441. *Phaedr.* 264 D, *καὶ νόμος εἶπεν ὅτι μὲν μετὰ σωφροσύνης ἐν ἀγῶνι βέλτερον βέλτερον.* O. T. 805, *ὡς μοι ἐβέλτερον.*

856. The conflict with the ruler, by which Antigone comes to her fall, has arisen in consequence of inherited woes. Cf. 2, 583, 631. *Eur. Herc. Fur.* 953, *ἐχθρὸν πατρῶον ἐνέκινον.*

858. *μερίμνας*: accus. plur. after *ἔθανσας*. Cf. 961, and see on 546.

860. *πατρὸς πλὴ*: the thrice-repeated *tribe of my father's woes*. *οἶκτον* in direct appos. with *μερίμνας*. W. takes *πατρὸς* and *πότμου* below as obj. gen. after *μερίμνας*, and *οἶκτον* in appos. with the object implied in *ἔθανσας μερίμνας*, comparing *Aesch. Agam.* 225, *ἐκταύειν θυμὸν ἀνταγρῆς, πολέμῳ ἐρωγῶν, — τραπεζιέταιν*: from *καλίσαι*, a parallel form of *καλίσματα*. Cf. 1441. *Pyth.* vi. 2, *ἀπορρεν Χορὸν κατελίσσεται.* *Phil.* 1138, *ἡς ταῦτά βούλει καὶ εἰς ἀποκατὰ μ' ἔτη; τρι-π. καλ.* Cf. *τραπέλαι*, O. C. 872; *τραπέλαι* *καμύτων*, *Aesch. Sept.* 985; *τραπέλαι*, *Hom. Il.* viii. 428.

862. *λαβδακίδασι*: see on 603. "The *δαι* in explanation of *ἀμετέρου*, instead of the gen. Clearer than the gen. with so many gens. preceding, and with an 'ethical' force: 'the lot that fell on us.'" *Camp.*

863. *ματρῶαι πλ.*: for *ἐναι ματρῶν λέκτρων*. See on 703. *Calamities resulting from my mother's nuptials.*

864 f. *The couch of my ill-fated mother shared by my father, her own*

οἷον ἐγὼ παθ' ἂ ταλαίφρων ἔφην·

πρὸς οὓς ἀραῖος, ἀγαμός, ἄδ' ἐγὼ μέλαινος ἔρχομαι.

870 ἰὼ δυσπότημων ἰὼ γάμων κασίγνητε κύρσας,

θανὼν ἐτ' οὔσαν κατήναρές με.

ΧΟΡΟΣ.

Ἀντατροφὴ γ'.

σέβειν μὲν εὐσέβειά τις,

κράτος δ' ὅτψ κράτος μέλει

παραβατὸν οὐδαμῇ πέλει,

875 σέ δ' αὐτόγνωτος ὤλεσ' ὄργα.

870. W. δὲ ἰὼ κόσσε δυσπότημων γάμων κυρήσας.

offspring. Oedipus was at the same time husband and son of Jocasta. Cf. *O. T.* 1214, γάμον τεκνοῦντα καὶ τεκνοῦμενον. — αὐτόγνητος: instead of ἀνταγενήτης, is another instance, like μαρτυρεῖν above for μαρτυρεῖν, of poetic enallage of epithets. — παραβᾶ: is governed by ἐπιμήματα, a verbal substant. Cf. *Plat. Theæt.* 188 c, τῷ ἰταίῳ οὐκ ἐστὶν βαθέμενον.

866. οἷον: W. makes refer to ὅτψ and ἐπιμήματα. But the reference is more natural to the latter word alone, or to the parents, who are referred to again in εἴ below. Here the use of οἷον rather than ὅτι adds pathos, and is exclamatory. Cf. the use of οἷον in 1228. For the gen., see pp 38.

867. ἀραῖος: an adj. of three endings, but the tragedians often use such adjs. with one ending for the masc. and fem. Cf. ἀράσσειν οἶνον, 1071; ἐμβαλεῖν οἶνον, *O. T.* 158.

868. ἄδ: here, so τῷδε, 803.

869. δυσπότημων: the mention of her departure to her parents reminds Antigone of the dead Polyneices, except for whose unfortunate marriage alliance with the daughter of Alcæstus

the expedition against Thebes would not have been undertaken, and the consequent fate of Polyneices and herself might not have come to pass.

871. θανάτῳ: Cf. *Hyek.* 1163, (ὡς) δ' αὖτε θανάτῳ (Nessus slew Hercules). Cf. 806, Ὀρίσσε φίλτατ', ὅτι μ' ἐπὶ λήσαν θανάτῳ.

872. σέβειν: sc. κρίνει from the second clause. Cf. *El.* 929, ἥδ' αὖτε κατὰ δόξαν. But by supplying this word the antithesis indicated by μὲν... δέ is not so well brought out, and the connection of 875 is not so good, as when we take σέβειν alone (cf. *O. T.* 807). Thus the sense is, to reverence is one form of piety (τὶς αἰνέσις), i.e. as you did in performing the rites of burial for your brother; but there is another matter to be thought of. So the Schol., εὐσεβὲς μὲν τὸ σέβειν τοὺς ἀποθανόντας.

873. κράτος: i.e. the authority of government. — μέλει: belongs. Cf. *O. T.* 377, Ἀνδρῶν ὅτε τ' ἐλ' ἀνθρώποις μέλει.

875. αὐτόγνωτος ὄργα: self-willed manner. αὐτόγνωτος is equiv. to ἡ αὐτὴ γιγνώσκουσα, which of itself determines freely and without external compulsion.

ΑΝΤΙΓΟΝΗ.

Ἐμφόβ.

ἄκλαυτος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι
τῶνδ' ἐτοίμαν ὁδόν·

οὐκέτι μοι τόδε λαμπάδος ἱρὸν
880 ὄμμα θέμις ὁρᾶν ταλαίην·
τῶν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

ΚΡΕΩΝ.

ἄρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ θανέω,
ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεῖη λέγειν;
885 οὐκ ἄξεβ' ὥς τάχιστα; καὶ κατηρεφεῖ
τὺμβῳ περιπτύξαντες, ὥς εἰρηκ' ἐγὼ
ἄφετε μόνην, ἔρημον, εἴτε χρῆ θανέω,
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειω στέγῃ.

870. IV. ἱερὸν.

876. ἀκλαυτος: i.e. without the customary funeral lamentations. A parallel triplet of αἰῶς occurs in O. C. 1221. ἀνυμέναιος, δαίμων, ἔσθλα.

878. τῶνδ' ἐτοίμαν ὁδόν: over the way that is here appointed.

879. ἰ. λαμπάδος ἱρὸν ὄμμα: i.e. the sun. Cf. Eur. Med. 352, ἡ ἡμετέρα λαμπὰς θεῶν.

880. θέμις: acc. δέμις, which is frequently omitted in such phrases. Cf. Iud. 13a ccl.

881. ἀδάκρυτον: prod., anticipating εὐδαίμωνες. Cf. αἰῶνας, 701.

883. Cressa, who has returned to the scene during the last lament of Antigone, speaks now in passionate anger the fatal word of command to his attendants. Concl., ἄρ' ἴστε ὅτι, cf. χρεῖη λέγειν αὐτὰς . . . οὐδ' ἂν εἴε ταῦτα; ἄρ'; Soph. has the uncontracted form αἰσέει only here; in trimeter it is found in Eur. Troad. 1246, Cycl. 40.

884. χρεῖη: if it were of use. Cf. O. C. 208, εἴ σοι τὰ μηρὲς καὶ πατὴρ χρεῖη λέγειν.

885. εἰς ἄφετε: addressed to the attendants. Equiv. to an ἱμν., and therefore easily connected with ἄφετε. Cf. O. T. 631, οὐκ εἰ σὸ τ' ἄκουστέ τε, Κρέων, κατὰ στέγης; Dem. in 31d. § 116, οὐκ ἀποστρέψετε; οὐκ ἐπὶ τῇ αἰσῇ βαλίσσῃ; οὐχὶ συλλήψεσθε;

886. περιπτύξαντες: cf. Eur. Phoen. 1367, ταχέως περιπτύχαθ'. The exact phrase is ἡ τέρβας περιπτύσσει, but the act is poetically transferred to the guards who conduct her to her tomb and close its still upon αἰῶς.—ἀρετα: acc. in 774.

887. χρῆ: Schol. χρῆσι καὶ θ(λ)ε. See L. and S. s.v. χρῆσι (H) III. 2.

888. τυμβεύειν: intr. only here. Many verbs in -εύειν, e.g. συμψεύειν, κερβεύειν, χωλεύειν, are both trans. and intr.

ἡμεῖς γὰρ ἀγνοῖ τοῖσι τήνδε τὴν κόρην·
890 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οὔκησις ἀείφραυρος, οἷ πορεύομαι
πρὸς τοὺς ἑμαυτῆς, ὦν ἀριθμὸν ἐν νεκροῖς
πλεῖστον δεδεκται. Φερσέφασσ' ὀλωλότων·
893 ὦν λαισθία γὰρ καὶ κάκιστα δὴ μακρῷ
κάτειμι, πρὶν μαι κοῖραν ἐξήκειν βίου.
ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσω τρέφω
φίλη μὲν ἤξευ πατρί, προσφιλῆς δὲ σοί,
μητέρα, φίλη δὲ σοί, κασίγνητον κάρα·

889. ἀγνοῖ τοῖσι: *guiltless as far as metakias in. id is accus. of specification.* Cf. Eur. Alc. 660, τὸ πᾶν γὰρ δὴ τοῖσι σέ. Ilac. 614, ἡμῖν δ' ἔστιναι τοῖσι σέ. Creon disclaims all responsibility for the fate of Antigone; not, however, simply because he has altered the penalty from stoning to that of immurement.

890. οὖν: *at all events.* — μετοικίας τῆς ἄνω: *Schol. τὸ μὲν ἄνω ἔστι οἶκος.* Cf. 1224, ἐν ᾗ τῆς κάρας. Plut. 1248, τί με, τί ἔγὼ ἔχειν ὡς θάνατον καὶ ἀφ᾽ ἧς εἰς Αἴθρα μαλῆς.

891. τύμβος: *the tomb.* for the voc. See G. 1045. While Antigone utters this pathetic lament she turns to go to her tomb. — νυμφεῖον: cf. 1205.

892. ἀείφραυρος: *ever-guarding, i.e. everlasting, an epithet appropriate to the grave, for so she regards the cavern in which she is to be immured.*

894. Φερσέφασσα: *Φερσέφασσα, Ar. Ran. 671. Φερσέφασσα is found as an inscription upon a priest's throne in the theatre of Dionysus at Athens.*

895. λαισθία: *pred. adj. in agreement with the subj. ἔγω.* I myself is not counted by her, because she had renounced, in the view of Antigone, all obligations to her family. Cf. 941. Similarly Electra says that she dies without parents (cf. El. 187, ἐν ἄνυ τοῖσιν καταδύναμαι) because her mother is ἀφ᾽ ἧρας. — κάκιστα δὴ: *because innocent, in the bloom of youth, and buried alive.* — μακρῷ: *Schol. καλῷ.*

896. πρὶν . . . (ἐν ᾗ βίος: *before my allotted time of life has expired.*

897. ἐν ἐλπίσω τρέφω: *I cherish it among my hopes.* Soph. is partial to the use of τρέφω for ἔχω. Cf. 600, 1089.

898 f. φῶλη, προσφιλέη, φίλη: *in metaphor similar, not always identical, words are often used by the poets.* Cf. El. 267, ἔταρ πᾶν . . . εἰς αὐτὴν δὴ . . . πᾶν. G. T. 133, ἀνὰ τὴν γὰρ τοῦδε, ἔξω δὲ σέ.

899. κασίγνητον κάρα: *the Schol. and most edit. refer this to Electra. But this emphatic and affective appellation, at the close of a sentence*

- 900 ἐπεὶ θανάτῳ αὐτόχειρ ὑμᾶς ἐγὼ
 ἔλουσα πᾶκόσμησα κάπιτυμβίους
 χοᾶς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνημαι.
 καίτοι σ' ἐγὼ ἵκησα τοῖς φρονούσιν εὖ.
 903 οὐ γάρ ποτ' οὗτ' ἂν εἰ τέκνον μήτηρ ἔφυν.
 905. W. brackets 905-914, through νῆμψ.

that involves a climax, would not of itself, without addition of the name, be understood to refer to Etrocles, who is quite remote from the interest of the play. Besides, Polynices is addressed by the same terms in 916 (assuming that verse to be genuine), and in 970 *anagnorisis* also, without any further designation, refers to Polynices.

900. ὑμᾶς: refers strictly only to the parents. To Polynices applies properly only *παραβίων χοῆς ἔδωκα*, but these libations were counted as a kind of substitute for the complete rites indicated by *καθεύω* and *κομμῶν*.

901. *ἔλουσα καὶ*: not in exact agreement with the details narrated in the *Oedipus Tyrannus* and *Oedipus Coloneus*, both of which plays were written later than the *Antigone*. For in those plays Antigone is still a child when Isocasta dies (*O. T.* 1611), and the body of Oedipus is buried by no human hand (*O. C.* 1658 ff., 1700 ff.). The poet follows in this play probably the older form of the myth.

902. νῦν εἰ: these words do not introduce a contrast, but a climax: "This is my consolation in death, that not only by you, my parents, because I have discharged towards you my filial duty, I shall be welcomed in Hades, but also and especially shall I be dear to you, Polynices, because

now I am reaping death as the reward of my piety towards you."

904. τοῖς φρονούσιν: in the view of the wise. — εὖ: separated from *δέμας*, and at the end of the verse is emphatic. Cf. *O. C.* 642, & 225, *ἔσθ' ἔτι τοῖς φρονούσιν* etc.

905 ff. This passage has been held by W. and many other editt. to be spurious, for the following reasons: (1) From its close resemblance to the story told by Hdt. iii. 119, of the wife of Intaphernes, who, in reply to the offer of Darius to release from death any one whom she might choose of her male relatives, including her husband, preferred her brother. (2) From its inconsistency with the character of Antigone and the context. Antigone everywhere maintains that the burial of one's kin is an unqualified and sacred duty; she would accordingly have buried also husband and child, had she had any. To this it may be replied: (1) The story of Hdt. may have suggested this passage to the poet, but does not prove these lines to be an interpolation. So in *O. C.* 338 f. there is an allusion to a description given by Hdt. ii. 35. And again, this passage is one of the best attested in Soph., since it is cited in *Arist. Met.* iii. 16. (2) Antigone, so far from contradicting what she had said before with reference to the sacredness of

οὐτ' εἰ τοῖσις μοι καθανῶν ἐτήκετο,
βίᾳ πολιτῶν τόνδ' ἂν ἤρῳμην πόμον.
τίμος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
πόσις μὲν ἂν μοι καθανῶντας ἄλλος ᾔη,
910 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλεκον·
μητρὸς δ' ἐν Αἰδοῦ καὶ πατρὸς κεκευθότω
αὐκ' ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
τοῦδ'δε μέντοι σ' ἐκπροτιμήσας' ἐγὼ

the duty of burial, only emphasizes this thought the more by showing that a violation or neglect of this duty in the present case is without remedy; for there can be no retaliation for a brother as there might be for husband or child-deen. What she really would do were she wife or mother, needs not be taken account of. That the passage is somewhat in the sophistical vein may be a matter of regret, but is not a sufficient reason for rejecting it. See App. for additional remarks.

908. ἐτήκετο: had been passing away, i.e. going to dissolution from exposure to the sun and the air. The same thought must be supplied to complete 906, sc. εἰ τένον καθανῶν ἐτήκετο.

907. βίᾳ πολιτῶν: it is true that Antigone has said in 808 and elsewhere that the citizens are at heart in sympathy with her. Now, however, when all is to succumb to the behest of authority, and when she regards herself as δειλαῖνας, ἐφίλος, the expression βίᾳ κατὰν is not at all strange. — ἂν ἤρῳμην: would I have taken upon myself.

908. For the sake of what principle pray do I say this? A self-interrogation, as in O. C. 1308, εἰ ἔγωγε οὖν ἀργυμένοι κερῶ;

909. καθανῶντας: must agree with the gen. of πόσις to be supplied; a hard constr. 'The omission of the part. or dem. pron. of a general or indef. substant. in the gen. abs. is not unknown. Cf. O. T. 820, εἴτε κακὸς γ' ἔρχεται (sc. αὐτῷ). Xen. Cyr. ii. 3. 64, ἰόντων εἰς μάχην. Hell. makes the gen. depend on ἄλλας in the comp. sense, like ἔγγρας. Cf. ἄλλα τῶν δικαίων. Xen. Mem. iv. 4. 25. The partic. supplies the prot. to ἂν . . . δὲ.

910. τοῦδ' ἤμπλεκον: cf. Eur. Alc. 418, γυναικὲς ἀσέβητε ἤμπλεκες, of the dead Alceste. τοῦδ' refers to παῖς, i.e., she combines both suppositions, the loss of her first husband and of his child.

911. ἀποδοῖκας: intr. 'The gen. abs. is causal.'

912. The expression is a strange one. Instead of saying, "therefore no brother can ever spring up for me again," she says, "there is no brother who, &c." — ἂν βλάστοι: the opt. with ἂν is a general rel. clause, equiv. to a fut. indic. See G.M.T. 238.

913. νέ: Polyneices, as is plain from καθιγνώσας αὐρά, 915. — ταῦδ'ε νόμον: she means the principle just stated. — ἐκπροτιμήσασα: having honoured in preference to (all others). This compound is not found elsewhere.

νόμῳ. Κρῆντι ταύτ' ἔδοξ' ἀμαρτάνειν
 οἷς καὶ δεινὰ πολλὰν, ὦ κασίγνητον Κάρα.
 καὶ νῦν ἄγει με διὰ χειρῶν οὕτω λαβὼν
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρας λαχρῶσάν οὔτε παιδείου τροφῆς·
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δῦσμορος
 οὐδ' ὥσ' εἰς θανόντων ἔρχομαι κατασκαφάς,
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τῆς δύστηνον εἰς θεοὺς ἔτι
 βλέπειν, τὶν' αὐδᾶν ξυμμάχων, ἐπὶ γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦσ' ἔκτησάμην;

916. ἔγω: i.e. he orders to be laid; but, as the Schol. observes, this is more expressive than καλεῖν ἔγω. — διὰ χειρῶν λαβὼν: seizing me with his hands. δεινὰ in 1238. Cf. O. C. 470, δ' ἄλεκτρον χειρῶν θηρόν. Aesch. Suppl. 103, ἔχουσιν δὲ χειρῶν.

917 f. The accumulation of *οἷς*, as in 862, is pathetic.

918. Electra laments in similar strain. El. 164, ἔστανος ἀνέφροντος αἰνέειν καὶ — παιδῶν τροφῆς: the rearing of children. That maidens should utter such regrets was not offensive to the taste of the ancients, who regarded marriage as the only proper destiny of woman, and marriage was as the object of marriage.

919. ἔρημος πρὸς: deserted on the part of, &c.

920. κατασκαφάς: i.e. τάφοι. Cf. Aesch. Supr. 1008, θάπτειν γὰρ φίλους κατασκαφῇ. El. 1038, τάφον γὰρ αἰνέει καὶ κατασκαφῇ ἐγὼ... περὶ τὴν σαρῶν.

921 f. πολὺν... δίκην: τί χρή: "the suddenness of these transitions is very expressive of the agitation of Antigone's mind. Her fate leads her

even to doubt the providence of the gods, but not to admit that she has done wrong." Comp. — All these laments and reflections intensify Antigone's sacrifice of herself to her sense of duty, and make her a more real human character. — πολὺν: more emphatic here than τίς; as if she asked indignantly, "What sort of right of the gods can it be that I have violated for which I am to suffer this penalty?"

922. τὸν αἰδᾶν ξυμμάχων: whom one of allies to invoke. The gen. is used perhaps in order to make it clear that men are referred to, since ξυμμάχων might have been interpreted to mean a god. Antigone may have both human and divine allies in mind, and then the gen. of the whole is needed. She certainly feels that she has been abandoned by both.

924. δυσσέβειαν: a quality or an action is freq. mentioned instead of the praise and reward or the blame and punishment attaching to it. So here, the charge or blame of impiety. Cf. El. 1038, εὐσεβείαν ἐκ τῶν περὶ θανάτου αἰσῶν. Eur. Med. 228, εὐσεβείαν ἐκ τῶν περὶ τῶν θανάτου.

925 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·
εἰ δ' οὔδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθωμεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

930 ἐπὶ τῶν αὐτῶν ἀνέμων αἶται
ψυχῆς ῥεπαὶ τήνδε γ' ἔχουσιν.

ΚΡΕΩΝ.

τοιγὰρ ταύτων τοῖσιν ἄγουσι
κλαῦμαθ' ὑπάρξει βραδυτήτος ὑπερ.

925 f. "If the gods regard this right (so that I though pious am thought impious), I would confess, having been taught by my suffering (acc. to the maxim τάδε μάθος), that I have done wrong." That she does not seriously believe this is shown by the following *ἐκδίκως*. In similar strain the Chorus in *O. T.* 885, εἰ γὰρ εἰ τιμὰς πρὸς ὅν τιμαί (with the gods), εἰ δὲ μὴ χερσίν; For *συγγνωσκῶμεν* = confess, grant, cf. *Plat. Laws*, 717 d; *Idr.* i. 45; *iv.* 126. For the mixed cond. sent., see *GNT.* 503. — ἐν θεοῖς: *Idr.* *supra* d. 103, *id.* in their opinion. Cf. 1212.

926. παθόντες: the use of the masc. in place of the fem. is common in tragedy where a woman speaks of herself in the 3rd pers. plur. So *Electra* says of herself, *El.* 300, παθούμεν, εἰ χρεὶ κατὰ τιμωρέμενοι.

927. οἷός: *Creon.* See on 10. — μὴ πλείω: *Id.* as many, as and in the next verse shows. A similar form is found in *Phil.* 754, οὐκ ἔν ἐν' ἑμῷ τὸν ἥσαν χρόνον τρέφετε τῆδε τὴν μέσῃ; *Trach.* 1028, τὰν ἑὶ ἐνέβαμι νεοῦσαν αἶψας, ὥς αἶψας, ὅτ μ' ὤκισεν.

928. καί: makes the comparison

more close. — ἐκδίκως: *Schöl.* *Idr.* τὰ θεοῖς.

929 f. *Ch.*: Antigone remains unchanged; she has neither confessed that she has done wrong nor succumbed through fear. — ἀέμων ῥεπαί: forms one idea (cf. 137); ψυχῆς depends on it. *Wild* *tempests of the soul* Cf. *Id.* 610, τὰ πρὸς ἔργα χερσὶν μέγιστος ἀρετῆς. Cf. "A gust of the soul, I faith, it staves me." *Coleridge's Remorse*, ii. 1. — τῶν αὐτῶν αἶται: see on 13.

930. γὰρ: adds emphasis to τῆδε. A different nature from hers would have yielded.

931. τούτων: gen. of *ταῦτα*. He makes the attendants accountable for the imprecation of Antigone, an opportunity for which was given by their delay.

932. κλαῖμαθ' ὑπάρξει: *cf.*: an implied threat similar to *καλεῖν φριγῆσαι*, 754. — ὑπερ: on account of. The last syllable of *ὑπερ* is here made long. The use of the *εὐλαδὸς* *anapaest* is allowed by *Soph.* and *Eur.* at the close of an *anapaestic* verse when there is a change of *dramatis personae*. Cf. *Eur. Med.* 1296, *MH.* μένος καὶ γῆρας. *Id.* ἐτίμωσθε δίκην.

ΑΝΤΙΓΟΝΗ.

οἶμοι, θανάτου τοῦτ' ἐγγυάτω
τοῦπος ἀφίεται.

ΧΟΡΟΣ.

935 θαρσύν οὐδὲν παραμυθούμαι,
μὴ οὐ τάδε τάντη κατακυροῦσθαι.

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστυ πατρώων
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κούκετι μέλλω.
940 λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιλειδῶν μούνην λοιπὴν.

939. IV. δὴ γὰρ κούκετε μέλλω.

933. The attendants seize Antigone. The Chorus no longer see hope (935), and assent to the view expressed, as in 976.—θανάτου: gen. after ἐγγυάτω. See G. 1148-49; H. 767.—τάδε τοῦπος: i.e. the threat of Creon to the assemblage.

935. θαρσύν: the subj. to be supplied in *inf.*—οὐδὲν: by no means.

936. μὴ οὐ: for the double neg., see G. 1616; H. 1034.—τάντη: in this way, i.e. as you have said.—κατακυροῦσθαι: be ratified, realized. The *inf.* without regard to tense, referring to the fut. See GMT. 26.

937. γῆς Θήβης: the domain of Thebes embraced also rural districts and smaller towns. Cf. O. C. 868, πατρίος δασυ γῆς ἔχει. For the double gen., cf. 929 f.

938. προγενεῖς: ancestral. It corresponds to πατρίων. The ancient and

venerated patron gods of the state are meant.

939. μέλλω: do I delay. Cf. Phil. 1256, τάντων τόδ' ἔστι θρόνος καὶ μέλλωσι δύναι.

940. αἱ κοιρανίδαι: ye princely men. The members of the Chorus are called *εὐακταὶ* in 989. This word stands in connection with βασιλεῖον, implying that the citizens of the κοῖραναι, the former rulers of the land, ought to have protected the daughter of the βασιλεύς, since she was closely connected with them. αἱ, the art. with the appos. (κοιρανίδαι) of the voc., like τὰ φέει, 100.

941. βασιλειδῶν: of the royal house. Cf. Plat. *Cratylus*, 116 c, ἐγένεσαν τὰ τῶν βασιλευσάντων γένεαι. Socrates has the gloss βασιλειδῶν = τῶν βασιλέων.—μούνην Ion. for μούνη. She counts no longer. See on 895.

οἷα πρὸς οἶον ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

Στάσιμον δ'

ΧΩΡΟΣ.

Στροφή 6.

ἔτλα καὶ Δανάας οὐράνιον φῶς
945 ἀλλάξαι δέμας ἐν χαλκοδέτοις αἰλαῖς.
κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη.

942. οἷα πρὸς οἶον: cf. *dj.* 557, *δεικνύεις εἶσι ἐξ οἴου (πατρὸς) ἐντρίφου.* Trach. 905, *ἰερὸν οἶον οἶον... χάριν.*

943. *Having bestowed (the duty of) pity.* The assurance of the Greek is noticeable.

944. While Antigone is conducted to her "chamber of death," the Chorus chant this hymn of condolence, whose strains fall upon her ear as she departs. Her fate is compared with that of Thineas, of Lycurgus, and of Cleopatra, against whom alike, though they, like her, were of royal birth, the omnipotent force of Destiny prevailed.

— To Cleopatra two strophes are devoted, *χορὸν* *ταῖς θανάσις*, since she was of Athenian race; to Thineas and Lycurgus but one each. — The musical effect of this ode is heightened by the repetition of words and sounds, as if they were echoed back, such as *καταμένει*, 950, 962; *κατεζεύχθη* *ζεύχθη*, 947, 955; *μαρτύριος*, 958, 961; *ἀπὸν ἀρχαῖον*, 972, 975; *ἀλὸν ἀλαστόριον*, 974. — The story of Danae here alluded to is that Acrisius, king of Argos, had been warned by an oracle that if his daughter Danae should ever give birth to a son he should receive his death at this son's hands. Where-

fore, he confined her in a *θάλαμος χαλκῶν ἐν τῇ αἰλῇ τῆς αἰῶνος* *κατὰ γῆς* (cf. *tuertis mēma*, *Her. Od.* 111. 16, 17, the foundations of which, it was believed, were still to be seen at Argos in the time of Hadrian. Cf. *Roman.* ii. 23. 7. The Zeus penetrated the roof in a shower of gold and begot from Danae Perseus. A beautiful version of this story is to be found in William Morris's *The Earthly Paradise*, under the title of "The Doom of King Acrisius."

945. *ἀλλάξαι*: to exchange, i.e. for the gloom of the prison. Cf. Eur. *Hec.* 488, *ἀλλάξαι 'Αἴδα θανάτου.* — *δέμας*: the prison of Danae; a poetic paraphrase. Cf. 205. *οἶον* is also thus used. Cf. Trach. 908, *αἰσίων δέμας.* Eur. *Iled.* 1100, *εἶμα θανάτου*. — *χαλκοδέτοις*: "so called because the masonry was lined with brass plates, secured by nails, such as are said to have been found in the Theophrastus of Mycenae." Schen. See Schenmann's *Mycenae*, p. 44.

946 f. The point of the comparison with the fate of Antigone is contained in the words *κρυπτομένα... κατεζεύχθη.* — *κατεζεύχθη*: word strengthens the notion, i.e. completely, securely, as in *κατακτείνω, κατακτείνω, etc.*

καίτοι καὶ γενεῇ τίμιος, ὦ παῖ, παῖ,
950 καὶ Ἰηὺς ταμείεσκε γονὰς χρυσαυτοῦς.

ἔλλ' ἂ μοιριδία τις δύναισι δεινὰ·

οὐτ' αὖ νυν ὀλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ ἀλύκτυποι
κελαιναὶ νῆες ἐκφύγοιεν.

Ἀντιστροφή 4

955 ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος,
Ἰδωνῶν βασιλεύς, κερτομίοις ὄργαις,

948. καί: καθ., correct. with the vol. below. — τίμιος: sc. fr. Decease descended from Πάριος, the grandson of Πάριον. — καὶ παῖ: pathetic repetition.

949. ταμείεσκε: she treasured up, as a queen does the treasure of a state or temple. The 3rd person iterative ending -εσκε occurs in tragedy only three times more: νόεσκε, 903; φαίε, Aesch. Pers. 650; ἀλάσκεν (in triameter), Aesch. Frg. 305.

950. χρυσαυτοῦς: the common form is χρυσάυτος, but cf. χρυσάρεος, Pind. Pyth. iv. 178; χρυσάρεον, Eur. Bacch. 154; ἐργάρεον, Aesch. Prom. 485.

951. Ὡςτ' ἂ μοιριδία δύναισι (ὅτε) δύνειν (δύναισι). The latter a peculiar shade to the thought by implying that this power of fate is something not fully known. For the sentiment, cf. 957. Pind. Pyth. xii. 30, τὸ γὰρ μέγιστον οὐ σαφυνέτω. Hdt. i. 91, τὴν περὶ μέγιστον μέρησιν ἀβυστὴν ἔστω ἀνομήτην καὶ οὐκ.

952 ff. ὅτε... ὅτε... οὐ... οὐχ: a double parallelism is indicated: on the one hand, money which may buy, or force of arms which may secure protection; and, on the other, battlements or flight in ships which may afford escape. So Hor. says of Caro,

Od. II. 10, 21, scandit acutata vitiosa naves cura nec turmas equitum reliquit oclor Euro; Od. III. 1, 38, neque accedit acuta trirēmi et post equitem ardet. — ἔν: with ἐνέ. γων, with a sense approaching that of the fut. indic. See GNT. 228. Cf. 1330.

955. Lyncurus, king of the Edonians, who lived on the Strymon in Thrace, was punished for attacking Dionysus on his return from the Orient and for opposing the celebration of his worship. According to the account of Apollodorus, Lyncurus, made insane by Dionysus, saw in his frenzy his son and cut off his own leg, after which he was taken by the Edonians to Mount Pangaea, where he was chained, and afterwards, at the command of Dionysus, torn asunder by horses. Homer has him punished with blindness and speedy death. See Il. vi. 189. The comparison with Antigone is contained in ζεύχθη... περὶδαι... κερτ. — ὀξύχολος: cf. Verg. Aen. III. 13, acri Lyncurgo.

956. κερτομίαις ὄργαις: dat. of cause, because of his harsh temper. Or, perhaps better, on account of his insolent mockery, lit. mocking temper. Cf. Eur. Alc. 1126, κέρτατοι χαρά

ἐκ Διονύσου πετράδει κατάφαρκτος ἐν δεσμῷ.
 οὕτω τὰς μαρίας δεινὸν ἀποστάζει
 960 ἀνθρᾶν τε μένος· κείνος ἐπέγρω μαρίαῖς
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐνὸν τε πῦρ,
 965 φλαύλους τ' ἠρέθιζε Μούσας.

960. IV. ἐνθρᾶν.

965. V. δ' ἠρέθιζε.

In Aesch. *Fr.* 30, he is said to have called Dionysus γένος. See App.

957. πετράδει κτλ.: the rocky cavern in Mount Pangaeum is referred to. — κατάφαρκτος: instead of κατάφαρκες, by the metathesis of φ, which, acc. to the lexicographers, is quite common in the older Att. writers; cf. ἐφάρκωτο, κἀφαρκτης, κἀφαρκτημός.

958 f. ἴθνα, i.e. by such punishment, the terrible and exuberant fury of madness trickles away, i.e. comes to naught. For the interpretation and reading of V. and other editt., see the App. — ἀνθρᾶν: Schol., τὸ ἀπαρῶν καὶ ἀνθρώπων ἐν αἰσῶν. Cf. *Trach.* 1000, μαρίας δούλο. *Ibid.* 1080, (ἴθνα) ἔκτατον, Aesch. *Pers.* 821, ἴθνα ἐκτατοῖον.

960. ἐπέγρω: he became aware afterwards (ἐπ'), i.e. after he was punished. — μαρίας: dat. of manner with ψαύων.

961. ψαύων: equiv. to δεινὸν ἔκτατον after ἐπέγρω. See GMT. 904, 910; and for the tense, 140. — τὸν θεόν: for the accus., see on 948. So also the post-classical Noëmus, *Dion.* 45, 317, τὸν θεόν καὶ φασίγοντα φάρμα. Ellendt suggests that the stress is due to the use of ψαύων in the sense of ἠρεθίζω. — ἐν κερτομίοις γλώσσαις: with reviling words. See on 966. — ἐν: the day after ἐν sometimes passes over into an almost purely instrumental sense. Cf. 704. 1008. *PAN.* 40, ἐν λυαῖς ἐκτατοῖς. *Ibid.* 1383, ἐν λυαῖς κερτοῖς.

963. γυναικας: see on 940. The repetition of his efforts may be referred to by the iterative form. — ἐνθέους γυναῖκας: the Bacchantes, the attendants of Dionysus.

964. εὐνὸν: he compelled them to put out the mystic flame of their torches, which they brandished while shouting εὐεῖ εὐεῖ. Cf. *O. T.* 211, Βάκχος εὐεῖ. *Eur. Bacch.* 155 f., μὴ-ναιε τὸν εὐεῖον βαρυσφάτον καὶ τιμωμένον εὐεῖ τὸν εὐεῖον ὀργαλλόμενον θεόν. The opposition to the introduction of the Dionysus cult into Thrace is prob. the origin of this legend.

965. φλαύλους Μούσας: the Muses, originally Nymphs, were connected with Dionysus in an ancient Thracian cult; referred to them is, therefore, especially appropriate when speaking of the locality where the scene of the myth of Lycurgus is laid. τίς μοι ἐστὶ δ' ἠροσφραγίς; asks Lycurgus contemptuously in Aesch. *Fr.* 58. Eustathius on *Hom. Od.* xvii. 206, αἶψα λέγοντας καὶ Νηθεῖν ἀποκρίνεται τραφόν. Erato, Thalia, and Terpsichore are found represented in art as Bacchantes. This connection of the Muses with Dionysus was carried over from Thrace into Boeotia. According to an Orphic legend, the Muses concealed Dionysus when he fled to them for refuge. A new connecting link with the Muses was added when

Στροφή Β.

παρὰ δὲ Κυανέαν σπιλάδων διδύμας ἀλὸς
 ἀκταὶ Βοσπόριαι δ' ὁ Θρηκῶν ἄξενος
 900 Σαλμυδησσός. ἢ ἀγχίπολις Ἄρης
 δισσοῖσι Φινείδαις
 εἶδεν ἀρατὸν ἔλκος

908. IV. τὰ δ' ὁ Θρηκῶν.

910. IV. ἀγχούρος Ἄρης.

tragedies began to be performed at the Dionysia. In the theatre at Athens two seats of honour belonging to the priests of Dionysus Melpomeneus have been examined. The flute, which was used in the worship of Dionysus, is often seen in the hands of the Muses as represented in vase paintings and in statuary of the later period.

906 f. And by the *Cyanean* rocks of the double sea are the *Bosporian* cliffs. Cf. Strabo, vii. 310, of δὲ Κυανῶν πρὸς τῇ στήλῃ: τοῦ Πόντου εἰς τὴν ὑψηλὴν . . . περὶ τῇ διεργῶν ὁδῶν εἰς τὴν στήλῃ. Called by Hom. (*Od.* xii. 61) Πανγυγί. Cf. Eur. *Med.* 2, πανγυγί Σουπληγίδας. These small rocky islands, now called Urokhjak, lie at the entrance of the Bosphorus into the Black Sea. — παρὰ: the gen. to express the idea of extension; i.e. from thence extend. — διδύμας: because there was a sea on either side of the rocks. Dion. *Perieg.* 160, after describing the *Cyanean* rocks, says, ἐν τοῖς δὲ καὶ Μύρον καὶ Εὐάλασσον ἴδοντα.

908. δὲ: loc. for ἵδ. Not found elsewhere in tragedy. — ἔξενος: Cf. Aesch. *Prom.* 728, Σαλμυδησσὸς γένεος ἰχθυήσας ναύταις, μετρητὴν ἔξεν.

910. Σαλμυδησσός: the coast of the Thracian Bosphorus, as far as the promontory of Thynia. The inhabitants of this region pillaged the ves-

sels that were wrecked on their coast (an ancient station). Cf. Xen. *Anab.* vi. 5. 12. — ἔνα: where. — ἀγχίπολις: dwelling hard by. In *Hom. Il.* xiii. 301, *Od.* viii. 301, Ares is spoken of as dwelling in Thrace. Others, *telechury* god of the city. Cf. Aesch. *Sept.* 501, Ὀργα Πάλλας ἦν ἀγχίπολις.

911 f. *COMET.* τὰ Ἄρης εἶδεν ἀρατὴν ἔλκος, τοφωθὲν ἄλαν δισσοῖσι Φινείδαις, κέλευσι δισσοῖσις ὑμῶν ἀρατῶν τῶν ἀγῶν δέμας. — Φινείδαις: the winged Horses carried away with him Orithyia, the daughter of Erechtheus, king of Athens. Cleopatra, daughter of Orithyia, married Phineus, the king of Salmydessus. Afterward Phineus rejected her and had her imprisoned, and then took for his wife Idothea, sister of Cadmus (or, Ioana, daughter of Dardanius), who made with blindness the sons of Cleopatra, and caused them to be shut up in a vaulted tomb.

912 f. ἀρατὴν: occurred, i.e. bringing a curse on Phineus and Idothea. The word occurs nowhere else in the tragedies, and its genuineness here is suspected. See App. for other readings. — ἔλας τοφωθὲν ἄλαν: the blinding wound struck so as to cause sightlessness. We find ἔλας βάλλω or αἰνῶν (cf. *Hom. Il.* v. 301, xvi. 611); so here τοφωθὲν ἔλας, to inflict a wound by blinding. This is followed by

τυφλωθέν ἐξ ἀγρίας δάμαρος
ἀλαδὸν ἀλαστόροισιν ὀμμάτων κύκλους
975 ἀραχθέντων ὑφ' αἵματηραῖς
χείρεσσι καὶ κερκίδων ἀκραῖσιν.

Ἀντιστροφή β.

κατὰ δὲ τακόμενοι μέλαιοι μελέαν πάθαν
κλαῖον ματρός, ἔχοντες ἀνύμφευστον γονάν·
980 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων

979. W. κλαῖον, ματρός ἔχοντες.

two dat., κέλευς, indic. obj. or aim of the action in τυφλωθέν, and κινεῖσθαι, stat. of reference or interest, as in the Ionic Hom. expression, μένος δὲ of ἑμβάλε θυμῷ. Cf. Eur. *Iph. Taur.* 852, φέρονται δὲρπ' ἀπὸ τοῦ πατρὸς. *Alaδὸν* is poetic.

974. ἀλαστόροισιν: vengeance bringing. *ἀλαστόροι* for ἀλάτωρ, as in Aesch. *Eg.* 87, πρὸς αὐτῷ ἀλάτωρ. This word means properly an avenging spirit, and is applied with great significance to the sightless eyeballs that seek for vengeance from the gods.

975. ἐπὶ: with the dat. as in *ἐπὶ χερσὶ θαμῆναι* and many other Hom. expressions. Cf. *O. T.* 209, τὸν, ἃ Ζεῦ, ἐπὶ καὶ φέρονται κρατερῶ.

976. χείρεσσι: see on 116. — κερκίδων ἀκραῖσιν: with the points of shuttles. The shuttle was sharpened at the point so as to slip in between the threads of the warp, which was upright. It was with this instrument that Alcmene bored out the eyes of Eurystheus after his death. Oedipus smote his eyes with the brooch of his wife. Cf. *O. T.* 1562.

977. κατὰ: signifies τακόμενοι; separation of the verb from its

prep. In trimeters this occurs in 427, 432, 1222; in lyric parts, in 1272, 1274. Cf. also *O. T.* 1188, κατὰ μὲν φέρονται. *Phil.* 1171, ἀπὸ τοῦ μελέωνται. — μέλαιοι κτλ.: they (i.e. the Phineidae) wickedly wasting sorrow (in their imprisonment) bewailed the wretched state of their mother (who had borne them in a calamitous wedlock and who likewise was incarcerated in a dungeon). Thus the fates of the deserted mother and of the sons are connected, and the poet easily introduces the comparison between the destiny of Cleopatra, not clearly stated but readily inferred, and that of Antigone. That this is the chief point of the entire reference to the story of the Phineidae appears from 960-87. For this reason the punctuation of W., which separates κλαῖον from ματρός, is not acceptable. — μέλαιοι μελέαν: see on 18. Cf. *O. T.* 670, μέλαιοι μελέαν καὶ χερσὶν.

979. ἀνύμφευστον γονάν: a birth from an unblessed wedlock. The attrib. belongs prop. to ματρός; she was *δύσνημος*.

980. ἃ δὲ: *hai ec.* Dem. use of the art. Cleopatra is meant. — σπέρμα: in lineage.

ἄντας' Ἐρεχθεΐδαν,
 τηλεπόροισ δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρίαις
 983 Βορέας αἰπιππος ὀρθόποδος ἐπὲρ πάγου
 θεῶν παῖς· ἀλλὰ κἀπ' ἑκείνῳ
 μοῖραι μακράωνες ἔσχον, ὦ παῖ.

981. ἄντας: *nauicisai*; like *τοχεῖν* followed by the gen. Cf. *Hom. Od.* iii. 44, *ἐλθὲν ἀνέστανε*. O. C. 1445, *ἀνέστανε κατὰν*. — Ἐρεχθεΐδαν: see on 971f. They are called ἀρχαῖοι by the Chorus because they were ἀρχαῖοι. Cf. *Al.* 202, *γυνὴ χθούλων δα' Ἐρεχθεΐδαν*. μέν (980) and δέ (983) place her origin and nurture in contrast.

982. τηλεπόροις: *surprising*, i.e. extending far into the mountain side. These caverns were the *Σαρπηδονία τῆρας* of Blount Faneum in Sicily.

984. *waterwings*: the whirlwinds which she was reared are personified by this epithet; they are her sisters.

985. Βορέας: not to be confused with *Βορέας*. For the patronymic form, see O. 840, 1; IL. 659. — αἰπιππος: horses that were yoked and ran together were called *αἰπιπποι σέωδρομοι*, hence, *leaping pace with, fleet as a steed*. In the poets *Boreas* and his children are often the types of swiftness. Cf. *Tyrt. Frg.* 12, 4, *καὶ δὲ θεῶν ὀρφέων Βορέην*. *Thesm.* 716, *ὠκύτερας ῥέδας πλέων Βορέην*. As *Zetes* and *Calais*, the sons of *Boreas*, were said to be winged, so the poet transfers the swiftness of the sire here also to the daughter. — ἀρπυγῆος *vul.*: *on top of craggy steep*. This is not contradictory to *τραφέων ἐν ἄντροις*, because here the poet has in mind the free ranging of the Boread on lofty hills. Not *ἐπὶ* in this sense,

cf. 1120. Super *Pindus*, on the top of *Pindus*, *Hom. Od.* I. 12, 6. With *ἀρπυγῆος*, applied to a hill, cf. *ὄψινος*, applied to *Iavus*, O. T. 866. The high crags tower straight up as if on firm feet.

986f. θεῶν παῖς: she was born *γαυρὴ τῆρας*, like *Danae* (949). Her father was a wind-god, her grandfather was *Erechthon*, the son of *Ilsephantos* and *Gaea*. This myth awakened in the mind of the Athenians grateful recollections. They believed that *Boreas*, moved by his relationship with the family of their ancient king, had destroyed the Persian fleet, and they styled him their helpful relative, and consecrated to him a shrine on the banks of the *Ilissus*. — ἄλλ' ἀπ' ἐκείνῳ . . . ἔσχω: but even against her (notwithstanding all her supposed immunity) the fates directed their way. ἔχω with *ἐπὶ*, in the sense of *ποδὸς ἀνδρὸς ὁδὸς ἐπὶ, come upon*, is found in *Hom. Od.* xii. 75, *ἐπὶ δ' αἰγῶν ῥάνας ἔχματα*. The expression is often used of directing one's way in riding or sailing. The *Schol.* paraphrases by *ἐπὶσχεῖν, ἐπὶστέλλειν, ἐπὶ-βλέπειν*.

987. μακράωνες: so called because they are supposed to have existed from the earliest time. The epithet in *Aesch. Eum.* 572 is *καταγυνῆος*. — ἄντα: *Antigone* is *apocryphized* after her departure, as *Oedipus* in O. C. 1807, *ῥέλειν οὐ θεῶν ἑλπίων ἑλπίων ἀβέβαιον*.

EIGHTH SCENE. CREEON. TIRESIAS.

'Επεισόδιον

ΤΙΡΕΣΙΑΣ

Θήβης ἀνακτὲς, ἤκομεν κορυὴν ὁδὸν
 δὺ ἐξ ἑνὸς βλέπαυτε· τοῖς τυφλοῖσι γὰρ
 990 αὕτη κέλευθος ἐκ προσηγητοῦ πέλει.

ΚΡΕΩΝ.

τί δ' ἔστω, ὦ γεραιὲ Τειρεσία, νέον;

ΤΙΡΕΣΙΑΣ.

ἐγὼ διδάξω, καὶ σὺ τῷ μᾶντι πιθοῦ.

ΚΡΕΩΝ.

οὐκοῦν πάρος γε σῆς ἀπεστάτου φρεσὺς.

ΤΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

988. The unannounced appearance of Tiresias marks the beginning of the *επιστάσις* of the play. The blind seer, led by a boy, enters the scene at the right of the spectators — ἀνακτῶν: see on 990.

989. ἑξ ἑνός: i.e. by the eyes of one.

990. αὕτη: sc. κορυή. ἡ προσηγητοῦ is added to explain αὕτη, the thought being that the blind can journey only with the help of a guide.

991. δ': indicates some unexpressed emotion or surprise. In order to understand the attitude of Creon towards Tiresias and these first words of their interview, it is to be borne in mind that in the recent siege of Thebes Tiresias had declared to Creon that

Ares was angry with the city, because at its fanning the dragon which was sacred to him had been slain, and that he would give deliverance to the Thebans only when expiation had been made by the death of some descendant of the men that had sprung from the teeth of the dragon. Thereupon Creon's son, Megareus, offered himself as a sacrifice to Ares, and the city received deliverance and quiet by the death of the two sons of Oedipus and the succession of Creon to the throne.

994. δι' ὀρθῆς: sc. ὁδοῦ. — ναυκληρεῖς: the same metaphor is freq. in Aesch., e.g. Sept. 852, δι' ὁδοῦ γὰρ ναυκληρεῖν πόλιν. Cf. Eng. piloting the ship

ΚΡΕΩΝ.

995 ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκοπῶν
 1000 ἵζων, ἣν μοι παστὸς οἰωνοῦ λιμήν,
 ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ
 κλάζοντας οἴστρω καὶ βεβαρβαρωμένῃ·
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

995. *ἔχω μαρτυρεῖν* (ταῦτα), *καταπείσομαι δὴσιναι*. Others prefer to join *ἀκούω* directly with *μαρτυρεῖν*, taking *μαρτυρεῖσθαι* = *from experience*. The reference is to the events mentioned above on 991. W., however, thinks that the poet refers to the time when Oedipus promised to slay Creon as the supposed murderer of Laius, and Oedipus was led by the seer to detect himself as the guilty man.

996. *βεβῶς*: supplementary partic. after *φρόνει*, think that you stand. Cf. *Trach.* 289, *φρόνει νῦν ὅς ἔστιν*. — *ἐπὶ ξυροῦ τύχης*: At upon the razor's edge of fortune. A proverbial expression, the earliest form of which is found in *Hom. Il.* x. 173 f., *νῦν γὰρ δὴ κλέπτουσι ἐπὶ ξυροῦ ἰστανται ἑκάη* ἢ *μία* *λεγχὴν ὑλίσθας Ἀχαιοὶ δὲ δῖον*. Cf. *Il.* vi. 11, *ἐπὶ ξυροῦ γὰρ ἐκῆς ἔχεται ἥμιν τὰ πρήγματα ἢ εἴποι* *ἰλιόβροτοι* ἢ *δολλοῖσι*. *Millon, Par. Reg.* i. 84, "You see our danger on the utmost edge of hazard."

997. *ὥς*; *how*; exclamatory. Cf. *El.* 1112, *τί δ' ἔστιν; δι' μ' ἐπέρχεται φόβος*.

999. γάρ: see on 238. — *παλαιόν*: consecrated by ancient tradition. — *ὀρνιθοσκοπῶν*: the *ornithoskopia* *Τειρεσίᾳ* *καλούμενον* was still pointed out on the acropolis of Thebes in the time of the Antonines. Cf. *Paus.* ix. 16. l. *ὀρνιθομαντεία* was the oldest method of divination that had been reduced to a system among the Greeks. For places of long-continued observation localities were chosen that were frequented by birds; hence *λεμέη* = *temon*. Cf. *Lat.* *coniplum* = *locus pium auguria designatus in aere*.

1001. *ἀγνώτ'*: *unknown*, *strange*. — *κακῶ*: *unhappily*.

1002. *κλάζοντας*: a "construction ad sensum," as if *ὀρνίθες φεγγόμενοι* had preceded. — *βεβαρβαρωμένῃ*: the cry of the birds, ordinarily so readily understood by the seer, was strange and unintelligible to him.

1003. *ἐν*: see on 764. Here *ἐν* adds

- ἔγνων· πτερῶν γὰρ ροῖβδος οὐκ ἄσχημος ἦν.
 1005 ἐρύθς δὲ δείσας ἐμπύρων ἐγευόμην
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
 Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ
 μυδῶσα κηκὶς μετρίων ἐτήκετο
 κᾶτυφε κἀνέπτυσε, καὶ μετάρσιωι
 1010 χολαὶ διεσπείροντο, καὶ καταρρυεῖς
 μήροι καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσήμεν ὀργίων μαντεύματα·
 ἐμοὶ γὰρ οὔτος ἡγεμών, ἄλλοις δ' ἐγώ.

to the elements of the sent., standing by the side of *φωαῖς* (= in bloody fray) a dat. of manner.

1004. γὰρ: tells how he knew, though he was blind.

1005. ἐγευόμην: i.e. *ἐπευρόμην*. Similar is γέλασθαι ἄλλως, ἄλλω. Alarmed at the fighting of the birds, Tiresias makes trial of divination by fire, which also terrifies him with its bad omens.

1006. βωμοῖσι: dat. of place. *παμφλέκτοισιν* indicated, as it frequently is in the tragic writers, simply a high degree, like Eng. *very*. Cf. *καταλάς*, 1016 and 1103. *St.* 105, *καρφαγγεῖς δέτρων* birds.

1007. Ἥφαιστος: see on 123. With this passage cf. *Sen. Oct.* 307. *Tib.* *Quid flammam? Ut vivum clausus ignis ac nilivus stetit, Rectusque purum verticem caelo tulit, An latera circa serpit incertus vias, Et fluctuante turbidus fumo labat?* If the fire was kindled with difficulty, or the flame was divided and did not immediately take hold of all the parts of the victim, or if instead of ascending in a straight line the flame whirled round, or if there arose

thick black smoke, the sacrifice indicated the divine displeasure, and was a portent of evil.

1009. μετάρσιωι: in the pred.

1010. χολαί: the galls were a part of the *σπασγχε* that were examined in divination. Prometheus, Aesch. *Prom.* 498, names as one of the arts of divination which he taught men, *χολῆ λοβῶν τε ναίλων εὐροφίαν*. — *καταρρυεῖς*: *lit.* *flowing down*, here *melted away*; in agreement with *μήροι*, because that from which or with which anything flows is itself often spoken of as flowing, as e.g. *ῥέει αἷματι γαῖα*. So we say in Eng. "the streets ran with blood."

1011. *μήροι*: the thigh-bones with some of the flesh still upon them, whereas *μυρία* are the pieces of flesh cut from the thighs. This distinction, however, is not always observed. — *πιμελῆς*: the thigh-bones lay bare of the enveloping caul that had melted away from them. *Hom. Il.* i. 460, *μυρῶν τ' ῥέξαντων ἀνὰ τε κνήην ἀνδρῶν δίστοχοι περὶσσαντες*.

1013. φθίνοντα: W. takes to indic. disc. after *ἐμάνθανον*, and explanatory of *τοιαῦτα*. Accordingly he punctuates

- 1014 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοστί πόλις.
 βωμοὶ γὰρ ἡμῖν ἐσχάται τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορέας
 τοῦ δυσμόρου πεπτῶτος Οἰδίου γόνου.
 κατ' οὐ δέχονται θυστάδας λιτὰς ἐτι
 1020 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,
 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
 ἀνδροφθόρου βεβρωτες αἵματος λύκος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστί τοῦ ξαμαρτάνειν.
 1025 ἐπεὶ δ' ἁμάρτη, κῆνος οὐκέτ' ἐστ' ἀνὴρ

after *τάρα*. But it seems better to join *ταῦτα* directly with *μανθόμενα*, to take *φθίνοντα αἶψά*, and to transl. such *fading prophecies from sacrifices that give no sign*. Cf. O. T. 600, *φθίνοντα ἄλκο ἀνέφατα*. Psalm 13, 9, "We see not our signs, there is no more any prophet." As the cries of the birds (1001 I.), so also the sacrifices refuse to give the ever intelligible and favorable omens.

1015. *ταῦτα ταστί*: is afflicted with this trouble. *ταῦτα* is the cognate accus., the noun being implied in the verb. See G. 1064; II. 718 b.

1016. *παρτάλας*: acc. to W., *all-sacred*; as *ἀνέχης ἱερῶν* is one who has not been initiated in the sacred mysteries; *μορελάς* and *ἀρτυτάλας*, one who is newly initiated. But this sense is not suitable to *παρτάλας*, 1103. Cf. also *παρτάλας* *βίβας*, O. T. 630. The use of *παρτάλας* is also against II. I. & S., F. II., and many others render *παρτάλας* *all*; better, *all completely*, with its force upon *κλέψας*, as though it were *πάντα παντάλας κλέψας*.

1017 f. *μήρηα τοῦ γόνου*: i.e. of his body, pieces of which the birds

and dogs had carried or let fall on the altars.—*βορέας*: in appos. with *γόνου*; i.e. *mangled for food*. In this way the shrines of the gods were polluted. Camp. illustrates the thought by a quotation from Webster's *Appius and Virg.*, p. 105, "Come, you birds of death, And fill your greedy crops with human flesh; Then to the city fly, diagnose if there Before the senate, and from thence arise, A plague to choke all Rome."

1021. *ὄρνις*: with short *i*. So in Hom. II. xiv. 219, also in a dactylic verse in El. 142, and a few times in trimeters, esp. in Eur. and Ar.—*εὐσήμους*: *giving clear augury*; contrasted with *εὐσημῶν*, 1013, and referring back to *στέργει θεοφειδωμένον*, 1002.

1022. *Γήϊος* as they are with the *bloody fat of a slain man*—*αἵματος*: a gen. of characteristic, like *ἀνέχης ἱερῶν*, 114.—*βεβρωτες*: in the plur. because *ἱερῶν* is collective in sense.—*ἀνδροφθόρου*: *κλέψας φθάρων*. Cf. Eur. *Orat.* 1649, *αἵματος μετρημένου*. Cyl. 127, *βορέα ἀνθρωποφάγῳ*.

1025. *ἁμάρτη*: the subj. is to be supplied from the following *ἀνὴρ*.

ἄβουλος οὐδ' ἀκολβος, ὅστις ἐς κακὸν
πεσὼν ἀκῆται μῆδ' ἀκίνητος πέλει.
αἰθαδία τοι σκαιότητ' ὀφλισκάνει.
ἀλλ' εἴκε τῷ θανάτῳ μῆδ' ὀλωλότα

1030 κέντει. τίς ἀλήκῃ τὸν θανόντ' ἐπικτανεῖν ;
εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΧΡΕΙΑ.

ὦ πρόσβυ, πάντες ὥστε τοξόται σκοποῦ
τοξεύετ' ἀνδρὸς ταῦδε, κοῦδ' ἐμνικῆς
1036 ἀπρακτος ὑμῶν εἰμι· τῶν ὑπαὶ γένους
ἐξημπολήμαι κάμπεφόρτισμαι πάλαι

1035 f. IV. εἰμι· μῶν ὑπαὶ γένους . . . πάλαι;

For the subj., without ἐν, see GMT.
640. Cf. O. C. 1226, ἐπὶ φανῇ.

1027. ἀκῆται, πῆλαι: see on 170.

1028. αἰθαδία πρὶ: αἰσθησὶν ἰκνῶν
the charge of folly.

1029. εἴκε τῷ θανάτῳ: referent towards
the dead.

1030. ἐπικτανεῖν: to slay again. See
as in ἐπικτανεῖν. Cf. 1288. Phil. 946,
ἐπικτανεῖν πρὸς. "Strike him no more,
you see he's dead already." Ford's
17th of Edmonston, iv. 2.

1031 f. 40: the repetition of this
word end of λέγειν gives to the clos-
ing part of the poet's speech an oracu-
lar and striking effect. For the elision
in 8, see on 380.—εἰ λῆγας: in case
he should speak; opt. with the pres.
indic. in the apod. Cf. 882. Aj. 1344,
οὐ θέλω (πρὶ), εἰ λῆγας, θάλασσα
τὴν ἐσθλὴν.—κέρδος: in the sense of
verbalis, as in 1326.

1033. ὥστε: for ὥς. Cf. 1084.

1034. τοξεύετ': figurative. Cf.
Aesch. Suppl. 446, καὶ γλῶσσα τοξέε

σας μὴ τὰ καῖρα. Psal. 94, 2, "Let
whet their tongue like a sword, and bend
to shoot their arrows, bitter words." —
ἀνδρὸς ταῦδε: i.e. ἐμοῦ.—μνικῆς:
sc. τέχνης. The gen. after ἀπρακτος
(see on 847), which means untried,
unassailed by.

1035. τῶν ὑπαὶ γένους: by what tribe;
i.e. τῶν μνηστων, which is easily sug-
gested by μνικῆς. "Creon's heated
imagination suggests to him that the
whole tribe of prophesies and diviners
have greedily marked him for their
prey." Camp.—ὥστ': in trimeter is
found also in El. 711, Aesch. Agam.
944, Elia. 417.

1036. ἐπηφόρτισμα: ἐπιφορτίσιν is
found elsewhere only in post-classical
writers, who use it in the sense of load,
load upon; Hes., Op. 600, ἡς τὰ πρὶνα
φορτίσθω. Dem. has ἐπιφορτίσιν,
and Xen. ἐπιφορτίσιν, used of loading a
ship with merchandise. ἐξημπολήμαι
evidently refers to the same associa-
tion, and the expression is equiv. to

κερδαίνεται, ἐμπολάτε τὰ πὸ Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
 χρυσόν· τάφῳ δ' ἐκείνων οὐχὶ κρίψετε.
 1010 οὐδ' εἰ θέλουσ' οἱ Ἀχαιοὶ αἰετοὶ βορὰν
 φέρειν νῦν ἀρπάζοντες ἐς Διὸς θρόνον.
 οὐδ' ὥς μῖασμα τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κείνον. εὖ γὰρ οἶδ' ὅτι
 θεοὺς μαιίνειν οὐκ ἀνθρώπων σθένει.
 1015 πίπτουσι δ', ὦ γεραιὲ Τειρεσία, βροτῶν
 χαῖ πολλὰ δεινοὶ πτώκατ' αἰσχρ', ὅταν λόγους
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

φεῦ·

ΤΕΙΡΕΣΙΑΣ.

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

I have been sold and delivered as merchandise.

1037. The asyndeton adds emphasis and indicates Creon's excitement. "You may batter me in totum for the greatest treasures, you will never succeed in making me abandon my purpose." The wealth of Sardis and India was proverbial.

1038. ἤλεκτρον: neut. in Soph. and Hdt. Gold, with a partly natural, partly artificial alloy of silver, about one-fourth part. Perhaps this is what Hdt. i. 30, calls λευδοὶ χρυσοί, in distinction from βαρφοὶ χρυσοί.

1040. Creon replies to what the poet said in 1016 ff. Passion again carries him away, as in 760, 709, and even to the point of blasphemy, as in 487, 490.

1041. νῦν: the body of Polynices.

1042. οἶδ': repetition of οἶδ' in

1010, and followed by μή with the fut. νήσομαι. See GMt. 206, and cf. El. 1032, εἰ σοὶ μὴ μετέδομαι νύκτε. — μῖασμα: pollution.

1043. γὰρ: introduces the apology for his seemingly blasphemous expression. So Oedipus, O. T. 334, after calling Tiresias ὁ κακῶν ἀκίστος, cheeks himself, and apologizes by adding, καὶ γὰρ ἐν πέτρῳ φέρον αὖ γ' ἀρεταίους.

1045. The fifth foot is an anapaest, as in 701.

1046. πολλὰ: modifies δεινοὶ and = τάν. So Phz. 264, & πολλά' ἐγὼ μαχθήσομαι. (Soph. Fl. vi. 458, πολλά' ἀκαταμάχητα. — πτώκατα: cognate accus. after πτώσας.

1047. αἶψαυ: Creon retorts sharply to the words of Tiresias in 1031 f.

1048. τίς: "I see," he says, "from

ΤΕΙΡΕΣΙΑΣ.

1050 ὅσῳ κράτιστον κτημάτων εὐβουλία;

ΚΡΕΩΝ.

ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντιπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴ λέγεις, ψευδῇ με θεσπίζω λέγων.

ΚΡΕΩΝ.

1055 τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἔρ' οἶσθα ταγοὺς ὄντας ἐν λέγῃς λέγων;

your example, how thoughtless and foolish men generally are."

1050. Τειρεσία finishes the *seer* begun in 1048, and interrupted by the excited Creon. Haemon had expressed the same sentiment to Creon in 684. — ὅσῳ: see on 59.

1051. ἀσφαιρῶν: the correlative *so* *foolish* is omitted. — οἶμαι: I surmise, like King: I suppose. In 1053 Creon regulates his compromise for a few moments.

1052. πλήρης: infected with.

1054. καὶ μὴν λέγεις: and yet you do speak (ill) of (the seer).

1055. φιλάργυρον: π. ἐστίν. Cf. Eur. *Iph. Aut.* 620, τὸ μαντικὸν πᾶν σπέρμα φιλότμων κατέν. The art of

divination was at this time much practised in Athens by a set of men of vain and mercenary character. Cf. *Plat. Rep.* 501 b, ἀγύται δὲ καὶ μάταιοι τοὶ πλουσίαν θύρας ἔχοντες περὶ τοὺς ἀνθρώπους.

1056. τὸ δ' ἐκ τυράννων: so: γένος; the breed of tyrants. ἐκ with the gen. here, and ἐκ in 103, instead of the gen. of connection. As before to Haemon (737), so here to the seer, Soph. attributes a sentiment that is supposed to show the poet's Athenian love of freedom and popular government. — αἰσχροκέρδειαν: Creon is *aischrokerdeis* in maintaining his edict against the sacred rights of duty to kindred.

1057. W. interprets, do you know is

ΤΕΙΡΕΣΙΑΣ.

οἶδ' ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

ἰσοδόρσεις με τὰκίνητα διὰ φρενῶν φράσαι.

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.

meaning all this that still there are rulers (who can punish you for your disrespectful words)? In τῆνδ' he refers to himself. Better, do you know what you are speaking whatever you say of men who are your rulers?

1058. The rejoinder of Teiresias is pointed. Not for the secret, the city would have been destroyed (see on 991 and 1403), and Creon could not have ruled over it. — ἐξ ἐμοῦ, i.e. by my advice. ἐξ as in O. T. 1221, ἀνι-στασθαι ἐκ οἴκου.

1059. σφ.: sc. αὐτ. Creon acknowledges the benefit derived from the prophet's art, but tries to distinguish between Teiresias as the interpreter of the divine will and as a mere man.

1060. δῶα: see on 930. The limiting article τὰ φρενῶν is placed irregularly outside of the limited τὰ δῶατα. The phrase means, the things that lie undisturbed in my mind.

1061. αἶψα: out with them! — μή:

with λέγων, which has a cool force. — κέρδεσιν: like αἶψα in 1047.

1062. αὐτῷ γὰρ σφ.: for so (i.e. μὴ εἴ τι κέρδεσιν λέγων) I think (I saw) how even (about to speak) as far as you are concerned. With δῶα we may supply λέγειν. Teiresias makes an ironical application of the preceding command of Creon: "do not speak for (your) gain" is the command; and the reply is, "you will get no gain from what I am now about to say." Others understand the secret to mean, "I think also that what I am now saying will not be a gain for myself, since I cannot hope to receive any reward for my prophecy as far as you are concerned." Many punctuate as a question, following the Schol., who says, οὕτω νομίζεις, εἰ εἴ τι κέρδεσιν λέγων. With τὸ σὸν μέρος cf. O. T. 1509, ἰσχυροὶ καὶ ἔσαν τὸ σὸν μέρος.

1063. ὥς μὴ 'μπολήσων: for the use of ὥς with the partic., see GNT.

ΤΡΙΤΕΥΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἐπὶ
 1063 τροχούς ἀμειβητήρας ἡλίου τελέων.
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἕνα
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας,
 1070 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν
 ἀμοιβον, ἀκτέριστον, ἀνύσιον νέκυν.
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

910. *ἐμπελάειν* = gain by purchase, bring down into complete control. "Threaten as you may," says Creon, "you will never gain the control of my mind." Cf. *Hdt.* 253, *ὡς πᾶν ἔσθ' ἔσθ' κ' ὑπὸνέμεται*. The use of *μή* is due to the force of the line, which colors the dependent clause as not a negation in fact, but one willed or aimed at by the speaker. Similar is *μή* in 1004.

1064. The seer angrily rejoins *ἀντιδοὺς* to the task of Creon.

1065. *τροχούς . . . τελέων*: show swift not finish many revolving courses of the sun. The figure is taken from the chariot race, to which the daily course of the sun in its swift and curved path is likened.

1066. *ἐν οἷσι*: in the course of which; like *ἐν χρόνῳ μακρῷ*, 422. The regular const. would have been *πρὸς* with the subj., but the poet has written as if *διὰ* τοῦ ἡμέρου *ἐσσεύετο* or *ἐκείνη* such phrase had preceded. Cf. D. C. 617, *μυρία κ' ἔσονται ἡμέραι τ' ἐν αἷς τὰ πῦρ ἐσόμενα δεινὰ μιντα ἔθρε*. *ἐκσσεύεσθαι*. — *σπλάγχχνων*: loins.

1067. *νέκυν νεκρῶν*: a change of words, as *γυνὴν γέρας*, 106. — *ἀμοιβὸν*: he means Hæmon in exchange for Antigone and Polyneices.

1068. *ἀπ' ὧν*: because that; an attraction for *ἀπὸ τούτων* &, which is sometimes found instead of *ἀπὸ τούτων* &c. Cf. *Ar. Phœ* 422, *ἀπὸ ποσῶν τῆμερον δοῦμαι δίκην*, *ἀπ' ὧν ἐμὲ* (παιτρὸν) *ἐπὶ τὸ ἀφανίσαι*. — *ἔχων βαλὼν*: a periphrasis for *ἐβαλε*, chosen so as to make a parallelism with *ἔχεις . . . νέκυν* in stating the two parts of Creon's guilt. This intentional parallelism is noticeable also in the phrases *τῶν ἄνω* and *τῶν κάτωθεν*, the latter only being dependent on *ἔχων*. Both the transgressions of Creon, that against the gods above as well as that against the gods below, are stated each in two verses. The entire passage, 1068–1076, is somewhat obscure in expression, in keeping with the character of oracular utterances — *τῶν ἄνω*: sc. τῶν Ἀντιγόνης καὶ Πολυνείκεως.

1069. *ψυχὴν*: a spirit, i.e. a living person in contrast with *νέκυν* in 1071.

1070. He cannot gain a restful abode in Hades since he is *ἀκτέριστος* and *ἀνύσιος*. — *ἐνθάδε*: i.e. on the earth.

1072. *ἔσ*: neut. plur., in a general expression instead of *αἱ* (*νέκυναι*). The gen. depends on *μέτεστιν*. Some make *ἔσ* refer definitely to the two parts of

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
 τούτων σε λωβητῆρες ὑστεροφθόροι
 1075 λοχῶσιν Ἄιδου καὶ θείων Ἑρινύες,
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησαν εἰ κατηργημένους
 λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβῇ
 ἀνδρῶν γυναικῶν σοῖς δόμοις κικύματα.

Creon's guilt: "With these rights that pertain to the gods below (which have been violated in the case of Polyneices and Antigone), neither you nor the gods above have any concern."

1073. βιάζονται τάδε: they are doing this violence; for τάδε, see on 60. The subj. of βιάζονται is in dispute. W. and many other eddts. take it to be αὐτῶν, i.e. in 1070; others take it to be εἰ θεοί, i.e. the gods above, whose realm is polluted by a dead body (Polyneices) left unburied, and the gods below, from whom one of their own subjects (Polyneices) is sacrilegiously kept. Still others understand εἰ θεοί to be the subj., as they are the ones more esp. offended by the presence of the corpse of Polyneices. In support of this interpretation Cairns quotes the following from *Lys.* 2. 7. Ἀδελφόντων δὲ καὶ Πολυνείκεος τοῖς θήβαις ἀναπαύοντων καὶ ἡττηθέντων μάχη, αὐτὸν δόντος Καδμείῳ θάψαι τὸν σπέρμα, Ἀθηναῖοι ἡγησάμενοι δέσσαναι μὴ εἰς τὸ θάψαι ἀναπαύοντα δίκην εἶχον τὴν μεγίστην, τοῖς δὲ κατὰ τὰ αὐτῶν εὐκαίρως ἐκείνῳ μινεπαρῆσαν τοῦ εἶναι θεοῦ ἀσεβήσαντες.

1074. λωβητῆρες: pass., but in approx. with Ἑρινύες, fem. Cf. *O. T.* 51, ποτ' ἦρ' ἐν τύχῃ—τούτων: for this: gen. of cause.—ὑστεροφθόροι: late destroying, i.e. after the deed. Cf. Aesch. *Agam.* 68, ὑστερόθεν Ἑρινύες.

1075. Ἄιδου καὶ θείων: an expression like *εἰς καὶ θεοί*. The Ἑρινύες serve the gods of the supernal as well as of the infernal world, both of whom Creon had offended.

1076. ἐν τοῖσιν αὐτοῖς καὶ: so as to be overtaken by these self-same calamities. Cf. Aesch. *Chæroph.* 300 f., ἐν τῇ αὐτῇ ἀνάστασις ἐνθάδε τίμωρ δόλων τε καὶ λαχῶσιν ἐν ταύτῃ βλάβῃ. Like for like, the same that you have brought upon others; Creon put Antigone to death, and his own family shall be destroyed; he cursed Polyneices, and he shall be cursed by his own wife and son.—ληφθῆναι: inf. of result aimed at after λοχῶσι without *δοῦναι*. The pass. inf. is not common in this const. For this use of the inf., see *Mr. Spr.* 65, 3, 20. Cf. *O. G.* 385, ἀμὲν ἔρην τιν' ἔβην κατὰ σαβήναι.

1077. κατηργημένους: the Schol., ἀργύρῳ κτεσθέντες. The reference is to what was said in 1066 and 1056. Pind., *Pyth.* xi. 41, calls a speech bought with money *πρωτὶν ἐσθλόντων*.

1078. Const. τριβῇ φανεί παύματα ἐνθάδε (καὶ) γυναικῶν. The expression is purposely obscure in its reference to Elasmene and Katydia. For the exordium, cf. 887. *Ar. Run.* 157, ζυνεταί ἐνθάδε γυναικῶν. Some eddts. take εὐ... τριβῇ parenthetically, make παύματα subj., and supply ταῦτα [these things that I tell you] as obj. of φανεί.

- 1080 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις,
 ὅσων σπαράγματα· ἢ κύνες καθήγησαν,
 ἢ θήρες, ἢ τις πτηνὸς οἰωνός, φέρων
 ἀνόσιον ὄσμην ἐστιοῦχον ἐς πόλιν·
 τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης
 1083 ἀφῆκα θυμῷ καρδίας τοξεύματα
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἀπαγε πρὸς δάμον, ἵνα
 τὸν θυμὸν αὐτοῦ ἐς νεωτέρους ἀφῇ
 καὶ γινῶ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν

1080. W. συνταράσσονται.

1081. W. τὰ πρᾶγματα.

1083. W. ἐς πόλιν.

1080 R. Transl., and all states are disturbed and become hateful (to the gods), the mingled remains of whose citizens either dogs have devoured to burial or wild beasts or some winged bird, carrying an unholy stench into a city with its sacred hearths. The statement is in form a general one, but applies to the present condition of Thebes, whose altars have been polluted by the unhuried corpse of Polynices, upon which dogs and birds of prey have been feeding. Cf. 1010-22. *ἐχθραὶ* is pred., as if it were *ἐκτα ἐχθραὶ γίγνεται*. — *καθῆγησαν*: is frequent of the consecration of burial, hence with bitter mockery here "the dogs have given him the rites of burial"; so Gorgias calls vultures *ἐμψυχὸν τάφοι*. Cf. also Aesch. Sept. 1020, *οἷον νεκρῶν ἐνὶ τῷ δαμῶν ἔκαστ' ὑπέρει' ἀέθμιος ταφινύμων λαβὴν*. As a parallel in Eng. cf. Shak. *Macbeth*, iii. 4, "Our monuments shall be the mews of kites." For other interpretations and a discussion of W.'s reading, see App.

1084 I. Tiresias alludes to what

Creon had said in 1033. — *ἀφῆκα θυμῷ σου κτλ.*: W. interprets, *I have launched at your heart arrows from my heart*, the poet changing his words so as not to say *θυμῷ θυροῦ* or *καρδίῃ καρδίας*. Better perhaps to take *σοῦ* with *ἀφῆκα τοξεύματα*, as with verbs of aiming at, *ἐπί- τεύω*, etc.; *θυμῷ*, in anger (*θυμῶν γὰρ*): *καρδίας τοξεύματα*, arrows shot at the heart, piercing the heart. For the figurative expression, see on 1034. Cf. "And now, instead of bullets wrapp'd in fire, They shoot but calm words." Shak. *King John*, ii. 1.

1085. *τῶν*: see on 605. — *ἀλγος*: figurative use. He means that to turn back from the path of folly is no longer possible for Creon, and that the predictions of evil are speedily to be fulfilled.

1087. *Ζ παῖ*: the position of the voc. before the pron. is to be noted. Cf. *καὶ*, at 24, Aj. 1409; *Ἀργεῖον*, at 24, O. C. 607; *παῖς*, at 54, O. T. 1391. The *Id* who conducted the seer is addressed.

1089. *ἡσυχωτέραν*: pred., so that it shall be more gentle.

1090 τὸν τοῦν τ' ἀμείνω τῶν φρενῶν ὧν νῦν φέρεϊ.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
ἐπιστάμισθα δ', ἐξ ὅτου λευκὴν ἐγὼ
τῆνδ' ἐκ μελαινῆς ἀμφιβάλλομαι τρίχα,
μή πώ ποτ' αὐτῶν ψεῦδος ἐς πόλιν λακτεῖν.

ΚΡΕΩΝ.

1095 ἔγνωκα καὐτός, καὶ ταρασσάμαι φρένας.
τό τ' εἰκαθεῖν γάρ δεινόν, ἀντιστάντα δὲ
ἀτῇ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

οὐβουλίας δεῖ, παῖ Μενδικέως, λαβεῖν.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν φράζε, πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

1100 ἔλθῶν κόρην μὲν ἐκ πατῶρυχος στέγης

1097. W. ἐν δεινῷ πάρα.

1090. τὸν τοῦν καὶ τ. : ἴσως the thought which now he holds. φρενῶν, instead of repeating αὐτῶν. See on 1067.

1092. ἐξ ὅτου : ever since. — ἐγώ : the interchange of sing. and plur. is freq. Cf. 734, 1196.

1093. ἀμφιβάλλομαι καὶ : I have been troubled with these white locks once black. It denotes the change from one to the other; cf. μέλαινα ἡ νύχξ. "Although we are busy with you, we cannot recall a single instance of the poet's speaking a falsehood."

1094. λακτεῖν : the inf. after ἐπισταμαι for the more common παύειν.

1095. καὐτός : I myself too, i.e. as well as you.

1096. τὴ, δέ : δέ is used here for τὴ as καί, in order to mark the emphasis more strongly. Cf. Trach. 285, ταῖς τε πόσιν τε καὶ ἐφείτ' ἐγὼ δὲ ταῖς.

1097. But by resisting to smile my soul with calamity (αἰσῶ) presents itself as terrible. The Schol. says, τὸ δὲ ἀντιστάντα βλαβῆναι. Compare ἐν δεινῷ with πάρα (= πόρνη), i.e. it is near as an object of terror. Cf. El. 384, ἡ καλὴ ἐστὶ φρενὶς. This is the least unsatisfactory interpretation of the text. For W's reading and other interpretations, see App.

1098. λαβεῖν : i.e. ἔχει λαβεῖν πόνον.

1100. ἔλθῶν : like εἶναι, μέλῶν, καὶ.. added for the sake of vividness. ἔλθῶν is used also for the reason that it

ἄνεσ, κτίσθου δὲ τῷ προκειμένῳ τάφον.

ΧΡΕΩΝ.

καὶ ταῦτ' ἐπαυεῖς καὶ δοκεῖ παραικαθεῖν;

ΧΟΡΟΣ.

ὅσον γ'. ἀναξ. τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΧΡΕΩΝ.

1105 οἶμος· μόλις μὲν, καρδίας δ' ἐξίσταμαι
τὸ δρᾶν, ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τὰδ' ἐλθὼν μηδ' ἐπ' ἄλλοισι τρέπε.

1105. W. μόλις μὲν καρδίᾳ ἐξίσταμαι.

given in 1107. — κατέρυχος: *inter-*
cessans.

1101. ἄνεσ: *an' / see*. — "The Chorus
think of saving the living first and
then of burying the dead; but Creon's
superstition once awakened drives him
to the opposite course. Cf. 1197 ff."
Camp.

1102. ταῦτα: *obj.* of παραικαθεῖν,
which depends alone on the more re-
mote *ταῦτα*, i.e. *do you really (will)*
advise me to yield in these things, and
do you think (that I should)?

1103. συντέμνουσι: *cf.* συντέμνω-
σθαι = *to cut short a journey*.

1104. τοὶ κακόφρονες: *non tam*
sunt qui male meditantur quam
qui non recte [saculi recte ve]
sentiant. — Ἐκείναι: the Erinyes
are *ioṛenL*. Cf. 1076. Aesch. *Eum.*
491, *ἐκέρχοντο Διὶ καὶ Ἑκάτῃ ταῖς*
μητρῶνδον. They are called also

Ἄραι. Cf. *Eum.* 417, *Ἄραι δ' ἐν αἵματι*
γῆς ἵνα κτελέσθω.

1106 f. μόλις μὲν, καρδίας κτί.:
hard it is for me to give up [lit. to stand
away from] my heart's impulse, but I do
it (for all that), so as to avert (what you
arise). Cf. *Eur. Phoen.* 1421, *μόλις*
μὲν, ξένοι δ' εἰς ἡμᾶς ἔλθου. Cf. *As.*
Agat. 1263, *πᾶσι μόλις μὲν, ἀλλ' ἔργον*
ἡμετέρον τὸ σῶμα. For this sense
of *ἐξίσταμαι*, *cf.* *Eur. Ion.* *Aut.* 479,
καὶ τῶν παλαιῶν ἐξίσταμαι λόγων.

1106. τὸ δρᾶν: "for the art with
the expository inf., *cf.* *O. T.* 1416,
τίμας δ' ἔλε Κρίων τὸ πρῶτον καὶ τὸ
ἐπὶ δεύτερον." Camp. — δυσμαχητέον:
engage in an unsuccessful (and neces-
sarily unsuccessful) strife. Cf. *Trach.*
402, *θεοὶσι δυσμαχοῦνται*. Cf. *Simon.*
Eng. 3, 21, *ἀνάγκη δ' οὐδὲ τοὶ μάχονται*.

1107. ἐπ' ἄλλοισι τρέπε: *equiv.* to
ἐνέτρυνε ἄλλους.

ΚΡΕΩΝ.

ὦδ' ὡς ἔχω στείχοιμ' ἄν. ἔτ' ἔτ' ὀπάρνες,
οἱ τ' ὄντες αἱ τ' ἀπόντες, ἀξίνας χερσίν
1110 ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον.
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπιστράφη,
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.
δέδοικα γὰρ μὴ τοὺς καθιστώτας νόμους
ἀριστον ᾗ πύχοντα τὸν βίον τελεῖν.

1108 f. W. στείχοιμ' ἄν αἱ τ' ὀπάρνες.
οἱ τ' ὄντες αἱ τ' ἀπόντες, ἀξίνας χερσίν.

1108. *ὡς ἔχω* as *ἴσθαι*, i.e. without further delay. — *ἔτ' ἔτ'*: "this reading, which appears only in the text of Triclinius, is more prob. than any other, the broken iambic being excused by the agitation of Creon." Camp. For a similar repetition of the imv., cf. *Phil.* 332, *W.* 18. *καὶ πύχοντα*. O. T. 1480, *ἐγὼ τ'* *ἐλθόντα*.

1109. *οἱ τ' ὄντες αἱ τ' ἀπόντες*: i.e. all together; *όντες* — *παρόντες*. Cf. *El.* 305, *τοὶ πᾶσι τὴν μὲν καὶ τὰς ἀποῦσας ἐλπίδας διέφθορον*. The nom. with the *αἱ* in appos. with the *οἱ*, as in 109. Cf. 940. *El.* 634, *οἱ ἡ παρούσά μοι*. *Aesch.* *Pers.* 166, *μήτερ δ' ἐλθόντα γυναικά, χαῖρε, παρίεν γένου*.

1110. *ἐπόψιον τόπον*: cf. 1107. The body of Polyneices lay exposed on the highest part of the plain. This brief expression suffices to designate to the attendants the place, which was well known. That, however, he intends also himself first to go to the place where the corpse lay, as it appears that he does from the account of the messenger in 1196 ff. It is not necessary for him to state in these brief and hurriedly spoken directions. The whole passage shows the greatest haste and anxiety.

1111. *δόξα τῇδ' αἰεί*: my opinion has changed in this way. For the personification of *δόξα*, cf. O. T. 911, *δόξα καὶ παρενόητο*.

1112. *τί, καὶ οἱ, αἱ*, so; the two *αἱ* are made co-ord. where regularly a subord. rel. or partic. clause would precede the principal sent. Cf. O. C. 1375, *τοιοῦδ' ὁρῶν ὁφείναι πρόθετον ἔχοντα* *ἐγὼ νῦν τ' ἀποκαλοῦμαι (καταχρησ.)* — *ἔδησα, ἐκλύσομαι*: a proverbial expression having the sense of *doing and undoing*. "What wrong I have done I will myself repair." Cf. 40. *Aj.* 1317, *εἰ μὴ θυμῶμαι ἀλλὰ πύλλωμαι αἰδέομαι*. Many take these words in their literal sense, "as I myself bound her, so I will be present myself to set her free."

1113 f. The form of expression is peculiar; instead of saying "I am of the opinion that it is best," he says "I fear that it may prove to be best" — *νοστήσαντας*: the anciently established laws that guarded the sacred rites of burial and duty to kindred, which by his decree against the burial of Polyneices and conduct toward Antigone he had violated. — *συμφέροντα*: *advancing*; *partic. in agreement with the omitted subj. of τελεῖν*.

Ἵπóρχημα.

ΧΟΡΟΙ.

Στροφή α.

- 1115 πολυώνυμε, Κρόμείας νύμφας ἄγαλμα
καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν δὲ ἀμφέπει
Ἵκαρίαν, μέδεις δὲ
1120 παγκοῖνους Ἐλευσινίας
1116. W. ἄγαλμα νύμφας.

1115. Since the Greek drama had its origin in the celebration of the worship of Dionysus, the dramatists often sought opportunity to insert odes in their plays in honor of this god. This ode, which is a song accompanied by a livelier dance than that which accompanies the stasima (hence the name *ἱπóρχημα*), gives expression to the joyful anticipations of the Chorus, that, since Creon has changed his purpose, the evils threatened by the seer will be averted, and that the future of the state may yet be prosperous under the guardianship of Bacchus, the tutelary divinity of Thebes. Soph. introduces in several plays such odes of hope and joy at the turning-point of the tragedy when the spectator already has a foreboding of the catastrophe. Thus the poet affords a respite to the suspense and gloom that hold the mind of the spectator, and heightens the effect of the actual occurrence of the catastrophe. Cf., e.g., *O. T.* 1088 ff., *Aj.* 692 ff. — The const. of the main sent. is, πολυώνυμε . . . δὲ ἀμφέπει . . . μέδεις δὲ . . . βαρυβρέτα . . . καὶ ἰκαρίαν . . . μέδεις δὲ . . . παγκοῖνους. Between the parts of this sent. have

been inserted by paratactic structure, in the Hom. style, the two sent. αὐτὸς ἐστὶν κτλ. (1128), and αὐτὸς οὐκ ἔστιν κτλ. (1131). — πολυώνυμε: Schol. 2 δάμναται· αὐτὸν γὰρ Κρόμωνα, αὐτὸν Ἵκαρον, αὐτὸν Ἀντίαν, αὐτὸν Ἐβαν, αὐτὸν ἀντιφύλακτον αὐτὸν καλοῦσιν. — νύμφας: Semple, the bride of Zeus and mother of Dionysus.

1117. ἦχος: *chord*. Cf. *Aj.* 784, 2 Τίκωσσαν, δίνωσσαν γένος.

1118. ἀμφέπει: Cf. *Hom. Il.* i. 37, 38 Χρόνην ἀμφιδίδωκεν.

1119. Ἵκαριαν: the Athenian poet begins with Icaris, a fruitful deme of Attica, near Marathon, where, according to tradition, the vine was first planted, and where the rural celebration of Dionysiac worship in Attica found its earliest abode, and where, according to the belief of some, tragedy originated. Cf. *Athen.* ii. 40 n, 2 τῆς τραγῳδίας εἰρησὶς ἐν Ἵκαρῳ τῆς Ἀττικῆς. — μέδεις: *intr.*, dearest pray. The act, common only in the partic., is found also in Soph. *Phr.* 341, μέδεις πρῶτος ὃ μέδεις ἄμειν.

1120 f. παγκοῖνους κτλ.: in the old receiving order of the Eleusinian Dre, i.e. in the rites of Eleusis, where the

Δραῦς ἐν κόλποκ, Βακχεῦ, Βακχᾶν

ὁ ματρώπολιν Θήβαν

νακτῶν παρ' ὑγρῶν

1123 Ἴσμηνοῦ βεῖθρων, ἀγρίου τ' ἐπὶ σπορᾷ δράκοντος.

Ἀντιτροφή ε.

σὲ δ' ὑπὲρ διλάφου πέτρας στέροψ ὅπως

λεγνύς, ἐνθα Κωρύκτιαι

1121 f. W. ὦ Βακχεῖ, Βακχῆν ματρώπολιν Θήβαν.

myriad from all parts of Greece were received. Next to Icaria, the chief seat in Attica of the worship of Dionysus was Eleosis, with its famous mysteries of Demeter and Corn and the boy Iacchus. The city's domain lay along the bay, which was the haven for all the worshippers that sailed thither from all parts of Greece. Similarly, Pind. Olymp. vi. 63, calls Olympian *πέποινα* χέρων.

1121. Βακχεῦ: *Bakchos* is the common form.

1122. ματρώπολιν: Triclinius observes: *ἐνταῦθ' ἐν Θήβαις ὁ Διόνυσος μὲν γέγονεν, αὐτοὶ δὲ τὰς Βακχὰς ποσειδάν, διὰ τοῦτο ματρώπολιν αὐτῆς τῶν Βακχῶν ἄδρει*. The worship of Bacchus professed from Thebes to Delphi, where it was held in almost as high esteem as that of Apollo, and whence it obtained general and solemn recognition throughout all Hellas. It appears that from Thebes first women went forth to engage in mystic rites by night on Mount Parnassus.

1123 f. *παρὰ βέθρων*: *alongside of the streams*. *παρὰ* with the gen. instead of the dat. Cf. 1006.

1124. Ἴσμηνοῦ: see on 185.

1125. *ἐπὶ σπορᾷ*: *fl. by the seed*,

i.e. with the offspring. When Cadmus had found the site where, according to the oracle, he should settle, he sowed, at the command of Athena, the teeth of a dragon which he had slain. Out of these teeth there sprang up armed warriors, who slew one another; five, however, survived, and became the progenitors of the Thebans, who for this reason were called by the poets *σπορὰὶ ἄδρει*.

1126. *ὤψιν*: see on 185. — *διλάφου πέτρας*: Parnassus was freq. called *διλάφος*. On Parnassus women from Phocia, Boeotia, and Attica, celebrated every other year, at the time of the winter solstice, on a sabbath in honour of Dionysus and Apollo, by night and with torchlight [*στέροψ λεγνύς*] illumination. Behind the twin-peaks at the left from the path that leads to the summit, there lies between two fertile table-lands a lesser peak, near the top of which is found the entrance of the Corycian cave. In this cave, which is of stalactite formation, is still to be seen an ancient altar. An inscription shows the cave to be dedicated *Παυλῶ καὶ Νόρμῳ*; these are the companions of Dionysus. Cf. Eur. *Phon.* 226,

νύμφαι στείχουσι Βακχίδες,

1130 Κασταλίας τε νῦμα·

καί σε Νυσαίων ὀρέων

κισσῆρεις ὄχθαι χλωρά τ' ἀκτὰ

πολυστάφυλος πέμπει,

ἄμβρότων ἐπέων

1135 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγνίας·

Στροφή β'.

τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεω,

ματρὶ σὺν κεραυνῷ·

1140 καὶ νῦν, ὥς βιαίας ἔχεται

1129. W. στείχουσι νύμφαι.

ὁ λαμπρὸς πύργος πρὸς τὸν ὄρειον πύργον
ἐστὶν ἡ κορυφή τῆς ἀκροπόλεως.

1130. νῦμα : sc. ὑπόμνημα. The fountain of Castalia, celebrated as the inspiring source of Greek poetry, was for many centuries an object of local interest. An earthquake in 1870 dislodged a mass of rock from an overhanging cliff, which crushed the basin that enclosed the spring, and buried it from sight.

1131. Νυσαίων : Nissa was the name of several districts in all of which Dionysus was worshipped. Here a district in Euboea is meant, as 1140 shows. There was a tradition that a wonderful vine was to be seen here which blossomed and bore fruit in the same day.

1132. χλωρά : lustrous with fresh green. "The word suggests the richness of young vegetation, esp. of the vine." Camp.

1133. νῆμα : send forth; its obj. is *cf.* O. C. 298, ὅτι νῆμα δὲ τῶν ἰσχυρῶν.

1134. ἄμβρότων : = ἄδων, because these songs were inspired of the gods. Similarly ἄμβρότωνος ποίησις; *cf.* Pind. Pyth. iv. 582, παρὰν ἀμβροσίῳ δαίμονι, Ar. av. 749, ἀμβροσίῳ μελίῳ, of the poetry of Phrynichus.

1135. εὐαζόντων : *cf.* Trach. 219, where the cry is εὐαὶ νῆα.

1136. ἐπισκοποῦντα : watching over, as a tutelary deity. *Cf.* φθινύων ἐπισκοπῶν, 1148.

1137. τὰν : see on 607; the *cel.* refers to ὁδὸν implied in Θεβαίᾱς. *Cf.* O. C. 730, φέρων τῇ ἐμῇ ἐπιστάτῃ, *fr.* (i.e. ἐμῇ) καὶ ἀκούει μὴ ἀφῇ.

1139. κεραυνῷ : because Scamela was smitten by the thunderbolt of Zeus, when her wish to behold the god in his glory was granted her. *Cf.* Eur. Bacch. 6 ff.

1140. καὶ νῦν : now also. For the const., see on 1136. — ὅς ἔχεται *etl.* : since the entire city is plague-stricken, lit. is held fast by a violent disease, since ὁ νόσος ὁ ἔχεται ἢ ἔχεται, *etl.*

πάνδαμος πόλις ἐπὶ νόσῳ,
 μολεῖν καθαρσίῃ ποδὶ Παργασίαν ὑπὲρ κλειτὴν
 1145 ἢ στουόεστα πορθμόν.

*Αὐτοτροπή β'.

ὡ πῦρ πνείοντων χοράγ' ἄστρον, νυχίων
 φθεγμάτων ἐπίσκοπε,
 παῖ Διὸς γένεθλον, προφάνηθ'.
 1150 ὦναξ σὰς ἅμα περιπόλους
 Θύαισιν, αἱ σε μαινόμεναι πάννυχοι χορεύουσι
 τὸν ταμίαν Ἰακχόν.

1148 f. IV. ὡ νύκτων ἄστρον χοράγ' καὶ νυχίων.

withstanding Creon's change of mind, still continue. The use of *ἐπὶ* is peculiar; some prefer *ἐκ*. For *ἐχίμα*, cf. *Aj.* 1145, *φείδ' ἐκ παυρῶ χειρῶν ἐχίμα*.

1143. *μολεῖν καθαρσίῃ ποδὶ*: poetic for *μολεῖ καθάρσιον*.

1145. *πορθμόν*: the Euripus.

1146. *πῦρ πνείοντων*: cf. *Plin. Fag.* 123, *πῦρ πνέοντων ἀερίων*. *Arach. Prom.* 359, *πνέοντες βόες*.

1147. *ἄστρον*: IV. takes poetically for *starches*. But it seems preferable to take it literally of the stars, which by a poetical fancy are said to move in a bacchantic chorus. So the Schol. also interprets, *κατὰ γὰρ τὴν μυστικὴν λόγον τῶν ἀστέρων ἐπὶ χοροῖς*. Cf. *Eur. Ion*, 1074 ff., *αἰσχυόμεναι τὴν καλόμενον θεῶν, εἰ κατὰ καλλιχόρους παῖδας λαμπρῶς θεωρῶν εὐδαίμων βύττα, ἐνέχουσιν ὄντας ἑρ, θεοὶ καὶ διὸς ἀστρώων ἐνέχουσιν αὐτῶν, χοροὶς δὲ σείδων*. Bacchus is lord and leader of the sights and sounds of night. The stars

in their courses hold revel with his torch-bearers; the voices of the night are wakeful by their shouting.

"All those shining worlds about,
 In mystic dance begin to move."

CONGREVE'S *Hymn to Bacchus*.

1148. *παῖ Διὸς γένεθλον*: *empro*; son of Zeus, his offspring; as if it were *ἐκ διὸς γένεθλον*.

1161. *Θύαισιν*: the Bacchantes. Cf. *O. T.* 211 f., *Βάκχοι εἶον θεοῖσιν ἐμώταλον*.

1152. *σε*: obj. of *χαρούσιν* = *celebrate in choral dances*. Cf. *O. T.* 1003, *εὖ χαροῖσθαι πρὸς ἑμῶν*. *Eur. Hera. Fur.* 871, *τάχα ε' ἐπὶ μᾶλλον χαροῖσιν*. — *μαινόμεναι*: frenzied.

1154. *ταμίαν*: the ruler; the one who directs their movements. — *Ἰακχόν*: this name was applied to *Proculus* cap. In the mystic celebration of his worship, and prop. signifies the one who is addressed with loud *huzzas* (*ιαχά*).

FIFTH SCENE. MESSENGER. AFTERWARDS EURYDICE AND ATTENDANTS.

Ἐξοδος.

ΛΥΓΓΕΟΣ.

1155 Κάδμου πάροικοι καὶ δόμων Ἀμφίωνος,
οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον
οὐδ' αἰνέσαιμ' ἂν οὔτε μὲν ψαίμεν ποτέ.
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἶεί,

1155. The messenger enters the scene at the left. His part is played by the actor who had represented in turn Ismene, Haemon, and the Chorus. With mournful reflections of a general character, he prepares the way for the recital of the calamities that have happened, and leads the mind of the spectator back from the joyful clime awakened by the song and dance of the chorus to a state of sorrow and gloomy foreboding.—*δῶμον*: the Theban dwell by the side of (*παρ*) the citadel that was founded by Cadmus and afterwards inhabited by Amphion; hence Thebes was often called the city of Cadmus and Amphion. Cf. *Sen. Hec. Fur.* 272, *Cadmea proles civitasque Amphionis*.

1156. "Nemo sine mortem haurit."—*στάντα*: while it (*still*) stands (*erect*). 1158 is included in the figurative expression. The subject is assimilated to the rel., instead of *οὐκ ἔστι τοῦδ' ἄλλου*.—The accumulation of *οὐκ* is due to the fact that *οὐκ ἔστι ἄλλος* = *αὐτός*. Cf. *Plat. Apol.* 31 a, *οὐ γὰρ ἔστιν ἔστιν ἀνθρώπων αὐτῆς*, *οὐτε ἑμὶν οὐτε ἄλλῳ αὐτῶν*.

πλήθει ἐναρτισμένον. So W. But the full force of *οὐκ ἔστιν ἄλλος* does not come out in this interpretation, since *οὐκ ἔστιν* may have the figurative sense of *be conditioned, be situated*. Cf. *Aj.* 230, *οὐκ ἔστι τῶδ' ἔστιν τῆδε, μὴ θεῶν μέγα*. The sent. may be equiv. to *οὐκ ἔστι βίον ἄλλος ἂν πρὶν ἢ κατ'.* So Ellendt explains: *οὐκ ἔστι βίος τοιοῦτος ὅς ποτε ἐκινεῖται ἐν πύλαις θανάτου*. The sense then is, "there is no life, whatever be its state, that I can praise." The additional phrase *οὐτε μὲν ψαίμεν* is closely related to the thought, but expands the proverb of the mutability of fortune, which 1158 f. then amplifies. For a similar sentiment, cf. *Phil.* 302 f.

1158. *καταρρέπει*: causes to sink. *βένειν* is usually intr.; but trans. in *Aesch. Supp.* 675, *οὐδ' ἐν βένειν τῇδ' ἀπυρίστου τέλει μῦθον τοῦ ἡ ἀνδρὶ τοῦ ἡ βλάστην*. Theogn. 167, *Ζεὺς τὸ πάσσοντα ἀπυρίστου ἔλλατ' ἔλλατ'.* For the sentiment, cf.

"To Fortune give immortal praise,
Fortune deceives, and can raise."
GRANTLICH'S British Echoes, II. 3.

1159. *ἀεί*: belongs to both verbs, and at the same time to the particle.

- 1160 καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς.
 Κρέων γὰρ ἦν ζηλωτός, ὥς ἐμοί, ποτέ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα
 λαβὼν τε χώρας παντελῇ μοναρχίαν
 ἠϋθυνη, θάλλων εὐγενεῖ τέκνων σπορᾷ.
 1165 καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς
 ὅταν προδῶσιν ἄνδρες, οὐ τίθῃμ' ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῇ τύραννον σχῆμ' ἔχων· εἴν δ' ἀπῇ
 1170 τοῦτων τὸ χαίρειν, τὰλλ' ἐγὼ καπνοῦ σκιᾶς

1160. τῶν καθεστῶτων: of the things that are established; i.e. whatever the things that now are will remain permanent or not. "There is no counsel to mortals of that which is destined for them." Cf. *Aj.* 1319, τίς τις μόνει τῶν μελλόντων. But in this situation the point of view is changed from the permanence of the present to the changed conditions which the future may bring.

1161. ὥς ἐμοί: as I have. Cf. *Aj.* 395, ἐμῶν, ὃ φαίνεται, ὥς ἐμοί. *Eur. Ion.* 1519, τὸ γένος οὐδὲν μεμνῆν, ὥς ἐμῶν, τόδε.

1162. ἐχθρῶν: gen. of separation. Cf. *Phil.* 319, οὕτω κακῶ.

1163 f. λαβὼν τε: Creon was favored by fortune both in his public station and in his private life; hence *edonai* he should have corresponding to it *edonai* δέ (λαβὼν τε simply adding an additional fact to the first reason), but the regularity of the sent. is broken by *edonai*. — παντελῇ: acc. on 1016.

1165. ἀφείται: is lost.

1166. προδῶσιν: *forfeit*. Cf. *Eur. Alc.* 201, κλέπει δούρα, καὶ μὴ προδόναι λίσσαι τὰρήχαρα ζῆλον. — τίθῃμι

etc.: the Schol. explains by οὐ τίθῃμι ἐν τοῖς οἴκοι τὸν τοιοῦτον· ἀλλ', εἰ οὐκ αἶψα [ἦν] ἐκείνου τὸν οἶκον ὡς ἂν προδόναι αὐτὸν ὁλοκλήρως.

1167. τοῦτον, νεκρόν: sing., as though *antiphr* had preceded. The contrary change from sing. to plur. is found in 799, 1022. For the sentiment, cf. *Simon. Frg.* 71, τί γὰρ ἄδοναίς ἔσται θεῶν βίαις τοσοῦτος ὃ καὶ τρωαῖς; τὰς δ' ἔσται οὐδὲ θεῶν (κακῶς) ἀλλ'. An imitation of the passage by Antiphranes is found in *Stobaeus, Flor.* 63, 12, εἰ γὰρ ἀρῆσαι τις τοῦ βίου τὰς ἡδονὰς καταλείψει· οὐδὲν ἔσται ὃ τιμωρήσεται. Cf.

"Whose life with care is overcast,
 That man's not said to live, but lost."

Horace's Verses to Afr. Mæcæ.

1168. κατ' οἶκον: where treasures are kept. — μέγα: adv. with πλούτει.

1169. τύραννον σχῆμα: lordly state.

1170. τοῦτων: gen. of separation with *edonai*. The reference is to this wealth and pomp just spoken of. — καπνοῦ σκιᾶς: gen. of value or price. This expression was proverbial. Cf. *Phil.* 940, καὶ οὐδ' ἐκείνων καπρὸν ἢ καπνοῦ σκιάς. *Aesch. Frg.* 350, τὸ

οὐκ ἂν πρῖαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλείων ἤκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθνήσων· οἱ δὲ ζῶντες αἰτιοὶ θανάιν.

ΧΟΡΟΣ.

καὶ τίς φοιμεύει, τίς δ' ὁ κείμενος; λέγε.

ΑΓΓΕΛΟΣ.

1175 Αἴμων ὀλώλεν· αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότερα πατρίδας ἢ πρὸς οἰκείας χερός;

Ἀντίγονος σπέρμα πιστὸν εὐδὲν μᾶλλον ἢ ἀνερῶ ἐκεί.

1171. οὐκ ἂν . . . ἀνδρὶ: I could not bear from a man. ἀνδρὶ is a dat. of intensity. Cf. *Ag. Ach.* 819, τίς σε πρὶαίμει τὰ χαρίσματα; So δέχσασθαι τί τι=to receive something from some one.—πρὸς: in view of, in comparison with. Cf. *Luz. Fr.* 90, οὐδὲν ἡρόδωτος πρὸς τὰ χαρίσματα. *Isa.* 1510, μηδὲν θεοῦ μὲν ἡλίκον ἐστὶν πρὸς τὰ τεγγέμενα νῦν.

1172. αἶ: αἶμα; i.e. after we have seen Antigone condemned to death and Haemon made angry.—τέθε: see on 7.—Βασιλείων: of the royal house. Children of the king are often called βασιλῆες.

1173. τεθνήσων: κ. βασιλῆς. He means Antigone and Haemon.—αἶμα: the full const. is αἶμα ἐκ τοῦ θανάτου. See *GMF.* 740 for the omission of the art. with the inf. Cf. *Trach.* 1233, ἡ μὲν θανὼν μέγα μελαινέ.

1174. φονεῖται: is the slayer.—ὁ κείμενος: the slain. Cf. *Aj.* 589, τοὺς ἐχθροῖσι τοὺς φιλοῖσι πάντας κείμενος ἐπαγγαλῶν. From the account that follows, it is evident that Eurydice, being about to go forth with her attendants, was at the door of the palace, and heard the announcement of the messenger in 1175; but, overcome by the sudden news of the dreadful event, she is for the moment bereft of her senses (1186), and does not appear until 1189.

1175. αὐτόχειρ: could be taken by the Chorus in the general sense also of murdered by one of his kinsmen; hence the following question. Cf. *Xen. Hell.* vi. 4. 30, αὐτὸν [Ἀλέξανδρον] αὐτὸς ἀποθνήσκει, αὐτόχειρ μὲν οὐκ τὸν τοῦτο γυναικὸς ἀδελφεῶ. Cf. also the use of αὐτόχειρ. Notice the parenthesis in Αἴμων αἰμάσσεται.

1176. πρὸς: belongs to both clauses. See on 807.—αἰτίας: here used in the sense of *Notes*.

ΑΓΓΕΛΟΙ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μνηΐσας φόνου.

ΧΟΡΟΙ.

ὦ μάυτι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.

ΑΓΓΕΛΟΙ.

ὡς ὦδ' ἐχόντων τὰλλα βουλευεῖν πάρα.

ΧΟΡΟΙ.

1180 καὶ μὲν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ,
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωματίων
ἦτοι κλύουσα παιδὸς ἢ τύχῃ πάρα.

ΕΤΡΑΙΩΙΚΗ.

ὦ πάντες ἄστοί, τῶν λόγων ἐπυσσώμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεῆς

1177. φόνου: *murder of the murder* (of Antigone). φόνος is murder by shedding of blood, and is said to portray the strong feeling of Haemon.

1178. ὡς: = *how*; exclamatory. The allusion is to the prediction in 1078 ff. — ἤνυσας: *drawn* is used of fulfilling a word. Cf. O. T. 720 f., Ἀνδρῶν δὲ ἰκύνειαν ἤνυσεν φόνος γενέσθαι πατρὶς νότος ἄλκιον πρὸς παῖδι βασιλῆϊ. O. C. 427, τὰ ἐξ ἐμοῦ παλαιότερα μαντεῖα, ἔρρι φάβοι ἤμισός ποτε.

1179. ὡς ὦδ' ἐχόντων: *ac. τῶνδ',* The gen. absol. without *ούτις* is freq. in both prose and poetry. See G. 1608; II. 572 n. Not the use of *ὡς*, see G. 1674; II. 578. Cf. Aj. 981, ὡς ὦδ' ἐχόντων πάρα στενάζειν. — τὰλλα: *i.e.* how further calamities may be averted and the gods may be appeased. — πάρα: *i.e.* *πάρῃστι*, now it is the right time, or now it is its place.

1180. καὶ μὲν: *acc.* on 620. Eurydice comes forth from the palace (1174), accompanied by two attendants (1189), as was customary in the case of queens in the representations of the Greek stage.

1182. παῖδας: *subj.* to *παρὶ παῖδι*. Cf. O. C. 307, κλέων σοῦ δειρ' ἀφίεται ταχέϊ Phil. 439, Ἀνακτὸν μὲν φωνὴ ἐξέρχεται. — πάρα: here not exactly as in 1179, but in the sense of *in hand*. Cf. O. C. 650, ὅπως δὲ πάρα.

1183. πάντες: *i.e.* of *παρόντες*. She thus enjoins upon each one the duty of giving her the desired information. — τῶν λόγων: *your conversation*.

1184. προσήγαρος: *προσηγαρεύειν* may take two accus., τὴν Παλλᾶδα προσήγαρεν ὄργανον. Cf. the Hom. phrase, Ἀθηναίων ἔτα πρῶτοντα προσήγαδ' ἀνδραγαθήν. Hence with *προσηγαροί* two gens.; *προσηγαρος* Παλλάδος *nomin.* as *emphatic* of *Πάλλα*,

- 1185 ὅπως ἰκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κληῖθρ' ἀνασταστοῦ πύλης
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμῳαῖσι καποπλήσσομαι.
1190 ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἶπατε·
κακῶν γὰρ οὐκ ἀπειρος οὖσ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγώ, φίλη δέσποινα, καὶ παρὼν ἐρῶ.
κούδ' ἐν παρήσῳ τῆς ἀληθείας ἔπος.
τί γὰρ σε μαλθάσσοιμ' ἂν ὅν ἐς ὕστερον

προσήγορος εὐγμάτων, one who offers purifications.

1185 f. καὶ: connects this with the sent. immediately preceding; then follow *τέ...καί*, connecting the two parts of this sent. We have here co-ordination of sentis. instead of subordination (*παρὰ* instead of *ἐνδοξά*). Cf. *Il.* iv. 135, *οὐδ' ἔτι δύναντο καὶ Ἀργεῖοι ἔχρητο τῇ γυνάμει ταῦτα*. Xen. *Anab.* i. 8. 1, καὶ ἔφη τε ἦν ἀπὸ δ' ἀγαθὸν κλέψουσας, καὶ κλέψαν ἦν ὁ ἀποδιδόν. *Il.* iv. 6. 2, καὶ ἔφη τ' ἦν ἐν τῇ τρίτῃ σταθμῇ καὶ Κεφίσσοφ εἰς τὴν ἐχέλευσεν. This parallelism gives to the account animation, and makes manifest the anxious haste of the queen. — ἀνασταστοῦ πύλης: Euryclea wished to go forth to the altar of Zeus. The leaves or valves of the door were secured on the inside by means of a long bolt which passed across the door. This bolt must be pushed back or loosened (*χαλῶν*), and then the door was thrown or pushed out (*ἀναστῆναι*); thus ἀνασταστοῦ is used proleptically, i.e. "when I was loosening the bolt of the door so that it flew open." The opposite is *ἐκείναι* = draw in, shut,

like *ἐκπρόσθεν*. Cf. *O. T.* 1244, οὐλαὶ ἐκπρόσθ' ἴστω. — This sense of ἀνασταστοῦ, though not exact, seems warranted by its use in other places. Cf. *Pol.* v. 39. 4, ἀρῆσαν πρὸς τὴν θύραν, ὡς ἀνασταδόντες ταύτης τὰς πυλίδας. Cf. also *Aj.* 508, ἀλγους ἀνέσκα = he uttered words. *Eur. Med.* 1281, τέμνοντες ἀναστῆναι.

1186. ἐν ὧτων: the sound penetrates her ears. Cf. *El.* 757, ὅθεν δ' ἐνὸν κλέψαν ἐκείνην θεοῦ πύλαι.

1188. πρὸς δμῳαῖσι: i.e. she falls in her swoon backwards into the arms of her attendants.

1190. αὖθις εἶπατε: tell me again. She vainly hoped she had not heard correctly at first (1163).

1191. κακῶν: obj. gen. after the adj. ἀπειρος. See *G.* 141; *H.* 763 d. — οὐκ ἀπειρος: i.e. well versed in, an instance of *litotes*.

1192. παρὼν: since I was present there. The pres. partic. represents an imperf. here, and is freq. so used. Cf. *O. C.* 1587, ὡς ἔφη, καὶ οὐ καὶ παρὼν ἔκαστα. *Acach. l'ers.* 267, παρὼν ἐπ' οὐκ ἐπαρσύνθησαν.

1194. ἄν: sc. τούτοις as antec. The

1183 ψεύσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἰεί.

ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμεν πύσει
 πεδίον ἐπ' ἄκρον, ὅθ' ἔκειτο κηλῆς
 κυνοσπάρακτον σῶμα Πολυνείκους ἐτι·
 καὶ τὸν μὲν, αἰτήσαντες ἐνὸς ἐν θεῶν

1200 Πλαύτωνά τ' ὄργας εὐμενεῖς κατασχεθεῖν,
 λούσαντες ἄγρον λουτροῦ, ἐν κροσπάσιν
 θαλλοῖς δ' δὴ ἄλειπτα συγκατήραμεν,
 καὶ τύμβον ὀρθάκρανον οἰκείας χθονὸς
 χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης

κεν. αἰετφάσται, as often with ψεύ-
 εσθαι. Cf. Plat. Apol. 22 c, τοῦτου
 αἰετφάσται.

1193. φανούμεθα: see on 1002. —
 ὀρθόν: safe. Cf. O. T. 656, κατ' ὀρθὸν
 εὐρίσκει, κηλή is a safe course. The
 neut. adj. is in the neut., although its
 substant. is fem. See li. 926; li. 617.
 Cf. βερό, 1251.

1196. δέ: points to a slight ellipse,
 ὅν δὲ τὰ πρότερα τοιαῦτα· ἐγὼ κτλ. —
 ποδαγός: αἰσχυρῆς, companion. The
 tragedians use the forms with α to the
 compounds of ἄγω (e.g. ἄδαγός, κρο-
 γός), except in ἀρχαγός, στρατηγός,
 κυβερνήτης, and their derivatives.

1197. ἐπ' ἄκρον: see on 1110.

1199. τὸν μὲν: that one; obj. of
 λούσαντες. — ἐνὸς ἐν θεῶν: goddess of
 the cross-roads. Hecate is meant, Lat.
 Trivia. Cf. Soph. Frg. 490, τῇ
 εὐνομίᾳ Ἰκάδης. Hecate is identified
 partly with Artemis and partly with
 Persephone as goddess of the lower
 world. She and Pluto are invoked
 because to them it is esp. offensive
 that the body of Polynices is left
 unburied. At Athens there were
 many small statues of Hecate placed
 before the houses and at the crossings
 of the streets.

1200. γόμεναι: belongs to θεῶν and
 Πλαύτωνε, and is preterite; that they
 would restrain their anger and be gra-
 cious. Cf. Aj. 1011, κατέχευ ὄργην.

1201. λουτροῦ: cognate accus. Cf.
 1046. Trach. 50, καλλὰ δούρματα εἶναι
 Ἡρακλῆος ἔξωθεν γουμένη.

1202. ἐν κροσπάσιν θαλλοῖς: with
 hand-picked boughs. Olive boughs
 are prob. meant, which were used for
 the funeral pyres, as Ptochli shows
 from Dem. xlii. 71. Cf. O. C. 474,
 where, as here, θαλλοί is found with-
 out explication of olive boughs; in
 that instance used to twine around
 a κρητήρ.

1203. οἰκείας χθονός: of his native
 soil. Cf. Aj. 859, ἐκ γῆς ἱερᾶς οἰκείας
 εἶδον Ζαλακίνης. To be buried in the
 soil of one's native land was the de-
 sire of all. The messenger makes
 prominent that this should be the
 portion of Polynices as a partial
 atonement.

1204 f. αὖθις: again, then, as con-
 trasted with τὸν μὲν αἰ. 1199. Cf. 107.
 — πρὸς κυψέλον ἐλθόμενον: πρό-
 ριπις a verb of motion; "we went up
 to and proceeded to enter" (inf.).
 Cf. O. C. 125, πρὸς ἔδαν ἐλθόντες
 εἰς. — λιθόστρωτον κυψέλον κοῖταν:

- 1205 νυμφαῖον Ἄιδου κοῖλον εἰσεβάσσομεν.
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυδάτων
 κλύει τις ἀκτέριστον ἀκφὶ παστίδα,
 καὶ δαυπότῃ Κρέοντι σημαίνει μολών.
 τῷ δ' ἀθλίας ἄσσημα περιβαίνει βοῆς
 1210 ἔρποντι μᾶλλον ἄσσου, οἰμῶξυς δ' ἔπος
 ἵησι δυσθρήνητον· ὦ τάλας ἐγώ.
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστέτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδὸς με σαίνει φθόγγος. ἀλλὰ πρόσπολοι,
 1215 ἵτ' ἄσπον ὠκεῖς, καὶ παραυτάντες τάφῳ

the hollow bridal-chamber passed with
 moans. The tomb in which Antigone
 was imprisoned, to judge from the
 description here given, was a cavern
 excavated in the side of a hill or
 hewn into the rock (cf. 571), some-
 what like the so-called treasury of
 Atreus near Mycenæ, and other vault-
 like tombs found on or near the sites
 of ancient cities. — νυμφαῖον Ἄιδου:
 the two form one idea (like our word
 death-bed), on which κέρη depends.
 For the idea, cf. 818, 891.

12061. *Coimē* κλυεῖν κλύει τις φωνῆς
 ὀρθίων κωκυδάτων. *ὀρθίος* means loud,
 shrill. Cf. 57, 583, ὀρθίων σπυργμάτων.
 The messenger uses the pres. in order
 to make the scene as vivid as possible.

1207. ἀκτέριστον παστίδα: un-
 consecrated tomb (lit. chamber). So
 called because Antigone, by being, as
 it were, buried alive, liable of the
 proper νεκρώματα of the dead.

1208. μολών: adds to the vividness.

1209. τῷ δ': to this one; dat. of in-
 terest with περιβαίνει. Cf. *Hom. Il.*
 xvii. 80, Παρόλῳ περιβάς. — ἀθλίας
 ἄσσημα βοῆς: an indistinct cry of dis-
 tress. The expression is equiv. to

ἀθλίας ἄσσημα βοῆς. Cf. 1265. *G. T.*
 1474, τὸ φέταρ' ἀγέρονι ἔμαιν. — περι-
 βαίνει: *surrounds*; the idea is, that it
 fills his ears, it encompasses him on
 every hand. Cf. *Hom. Od. vi.* 123,
 ὅτι κ' ἐμὲ περιέειπε ἀμφόλοισι ἐσθή. *Id.*
 i. 331, ἀεὶ δὲν, ὅτι περιέειπε κατὰ τὴν
 ἀμφερείλητον.

1210. μᾶλλον ἄσπον: a double
 compar. is occasionally found both in
 prose and in poetry. Cf. *Aesch. Sept.*
 673, μᾶλλον ἐλθικώτερος. *Eur. Her.*
 377, μᾶλλον ἐπιτυχέστερος.

1213. παρελθουσῶν: see on 102.

1214. σαίνει: originally used of
 the wagging of a dog's tail; hence
 made *sign* of recognition; here it may
 be rendered *touches, agitates*, i.e. by
 a feeling of recognition. Cf. *Eur.*
Alphr. 862 f., καὶ μὲν τότε γὰρ σφαιρόμενος
 χροὺ καὶ τοῦ τοῦ σφαιροῦ τοῦ τοῦ
 προσηλίου με.

1215. ὠκεῖς: pred. adj. used in-
 stead of an adv. See *G.* 920; *Il.* 819.
 'The attendants, being younger and
 swifter, precede the king. Perhaps
 also he lags somewhat behind through
 a vague consciousness that a fearful
 spectacle awaits him, that he is al-

ἀθρήσας, ἄρμον χάματος λιθοῦσπαδῇ
 δύντες πρὸς αἶψὸν στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνήμ', ἣ θεοῖσι κλέπτομαι.
 τὰδ' ἐξ αἵμου δεσπότην κελεύσασιν
 1220 ἡθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μυτῶδε σπυδαίνος καθημμένην,
 τοῦ δ' ἀμφὶ μέσση περιπετῇ προσκείμενον,
 εὐνῆς ἀποιμάζοντα τῆς κάτω φθορὰν

ready hearing the *ἐκρήματα* announced in 1070.

1216. ἀθρήσαντες: has for its obj. the clause εἰ... κλέπτομαι. — ἄρμον χάματος: we are to imagine that from the vaulted tomb, which is farther in the recess of the rocky excavation, there runs a passage-way that leads to the outermost entrance, which was closed by means of one or more large stones or by masonry. The ἄρμος is the opening or chink in this mound (χῶμα) at its entrance, made by drawing away one or more of the stones (λίθωνσπαδῇ). Creon says accordingly: "when you are at the tomb, enter into the opening (which he presumes to have been made) of the mound, and going up to the very mouth of the vault within see whether it is the sound of Haemon's voice that I hear, or not." With *ἀθρήσαντες*, cf. *μενεσσανδῆς* *ἐτραγέας*, *Phd.* 290.

1218. θεοῖσι κλέπτομαι: the Schol., *ἀνελθόντες ἐπὶ θεῶν*. Cf. 951.

1219. ἐν δεσπότην κλιμάνωμεν: at the countenance protecting from our lord. See on 96. Cf. *Q. T.* 310, *ἐν σπινθὲρ ὀδῶν*.

1220. λοισθίῳ τυμβεύματι: the innermost part of the tomb.

1221. τὴν μὲν: Antigone; contrasted with τὸν δὲ [1222], Haemon.

— αὐχένος: by the neck. Cf. *Hom. Il.* xiii. 382, *καλὸς ἦεν κατὰ σποντὴν δαμνὴν ἦτορ Ἰδαιμόνευς*.

1222. βρόχῳ μυτῶδε κατὰ: fastened (acc. to the roof) by a thread-worm as long as fine linen. This may have been either her girdle, or, more likely, her veil. — καθημμένην: the Schol., *τὴν πρόχλαον δεδεμμένην*. Foraster in the *Oedipus Tyrannus*, and *Phaedra* in the *Hippolytus* of Eur., are other well-known instances of hanging.

1223. μέσση: her waist; with *μετρίεστα*. Cf. 1256. — περιπετῇ: prod., i.e. as that he advanced. From 1237-1240 it is evident that Antigone's body lay prostrate on the ground. The attendants could not have seen Antigone suspended, but they inferred that this was the manner of her death from the noose that was still around her neck. It is also naturally inferred that the first thing that Haemon did was to unfasten the noose from the ceiling, that he might save Antigone, if possible, from death.

1224. εὐνῆς κατὰ: lamenting the ruin of his bridal chamber only to be found in death (τῆς νύκτος). Cf. 1241. W. and others take *εὐνῆ* here, like *λέχος*, in the sense of *bed*, citing Eur. *Andr.* 907, *ἔλασσε τὴν εὐνὴν ἐντὶ καὶ σπείγγει*

- 1226 καὶ πατὴρ ἐργα καὶ τὸ δύστηνον λῆχος.
ὁ δ' ὡς ὀρᾷ σφε, στυγνὰν οἰμῶξας ἔσω
χωρεῖ πρὸς αὐτὸν κἀνακωκίσας καλεῖ·
ὦ τλήμων, οἶον ἔργον ἐργασαι· τίνα
νοῦν ἔσχεις; ἐν τῷ συμφορᾷ διεφθάρης;
1230 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι.
τὸν δ' ἀγρίως ὀσσοῖσι παπτήνας ὁ παῖς,
πτύσας προσώπῳ κοῦδὲν ἀντειπὼν, ξίφους
ἐλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένον
πατὴρ φυγαῖσιν ἤμπλακ'· εἴθ' ὁ δύσμορος
1235 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθείς
ῥῆαισε πλευραῖς μέσσου ἔγχος· ἐς δ' ὕγρον

πόσει. But there is no need of taking in there any more than here is the sense of person.

1225. λῆχος: ὀνείδ. "So Tat. *lev-tua*. Cf. *Trupen* U. O. 23, *Felix* Ad. *meti conjux et lectus Ulixis*. Cf. *Eur. El.* 491, *ὡς λῆχος* = *by spouse*. Haemon *commissaturat* as *ipsum, patrem, sponsam*." *Weekl.*

1226. ὁ δ': i.e. Creon. — σφε: i.e. Haemon. See on 44.

1229. οὐκ ἔσχει: *what thought had you?* A colloquial phrase like our "what possessed you to do this?" — τῷ: i.e. τῷ: the following gen. limits it. Cf. *Aj.* 314, *ἐν τῷ πρῶτον*. — ἐν: with, by means of. See on 902.

1231. τόν: obj. of τῶς as well as of πατήρ.

1232. πτύσας προσώπῳ: lit. *smoothing him by his face*, i.e. with abhorrence in his countenance. W., not so well, takes *προσώπῳ* as det. of *διέκταν*, as if it were, "casting a look of contempt at his (Creon's) countenance." Cf. *Plato Euthyd.* 276 c, *μεδίδας τῷ προσώπῳ*, with a smile upon his face. — κοῦδὲν ἀντειπὼν: this is a fine touch.

It is with a look alone that Haemon answers his father. Cf. *Eur. Phoen.* 1110, *φῶς μὲν οὐκ ἔφηκεν, ἐκμάτω δ' ὅσο προσείπε θεοῖσι*.

1233. In a frenzy of passion, and bereft of judgment through grief, Haemon draws his sword to strike his father. But the next moment he is seized with a feeling of self-reproach (*χολωθείς*). Unwilling to survive his betrothed, he is driven to self-destruction, as he predicted in 751. — κνώδοντας: the cross-pieces (or prongs) of a sword, placed usually where the blade is joined with the hilt. In *Aj.* 1025, Teucer says to his brother, who has thrown himself upon a sword, *οὐδ' ἀποκτείνω τοῦτ' αἰδοῦν κνώδοντας*; — ἐκ: join with ὀρμωμένου.

1234. φυγαῖσιν: dat. of means with *ἐξορμωμένου*.

1235. ὥσπερ εἶχε: cf. 1108. Haemon held the sword in his hand, as *ὥσπερ εἶχε* and *ῥῆαισε* show, and stabbed himself. The *ῥῆαισε* *ἀγγελη* is full of giving minute details, as the guard in 430 f.

1236. ῥῆαισε πλ.: cf. *Pind. Psych.*

ἀγκῶν' ἐτ' ἔμφρων παρθένῳ προσπύσσεται·
καὶ φυσίων ὀξείαν ἐκβάλλει ῥοήν
λευκῇ παρειᾷ φουγίου σταλάγματος.

1240 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
τέλη λαχὼν διδύμιος ἐν γ' Ἄιδου δόμοις,
δείξας ὃ ἀνθρώποισι τὴν ἀβουλίαν,
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν
1243 φραυδῇ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

Αἴτελος.

καυτὸς τεθάμβηκ'· ἐλπίσω δὲ βόσκομαι

x. 51, ἔμφρων ἱμῖνον χρεῖ. ἔμφρων is freq. used in the sense of sword also by the tragedians. Cf. Aj. 1152, ἀρτίῳ τῷ ἔμφρων. — μέσσω: adv., so that it should strike the middle of his body. Some correct μέσσω with ἔμφρων, i.e. half its length, up to its middle.

1234f. ἐς ὄμῳν κτλ.: he clung to the maiden enfolding her in his strong-arming arm. — ἐς ἀγκῶν: as if ἄβων or some such verbal idea were in mind. W. takes ὄμῳν ἄβων of the arm of Antigone, i.e. "he fell into her arm," which lay outstretched; but this does not fit so well with προσπύσσεται. For ὄμῳν = relaxing, loosening, cf. Eur. Phoen. 1439, of the dying Eteocles, ἔρπον μὲρθεῖ κατὰ δὲ ὄμῳν χρεῖ. Tibul. i. 1. 60, moriens deficiente manu.

1238f. Κοιτὴ ἀγία ἐκβάλλει ῥοήν φυσίων σταλάγματι παρειᾷ [παρθένας]. Cf. Aesch. Agam. 1309, κακφυσίων ἀγίαν αἵματος σφαγὴν βάλλει μ' ἱερῶν

φανέας φανίας ἀρόων. — φυσίων σταλάγματα: of gory drops. — παρειᾷ: dat. of direction.

1240. The variable quantity of the penult in εἶπας is to be noticed. Cf. Eur. Phoen. 881, πολλὰ δὲ εἶπας περὶ τέλει.

1241. τέλη λαχὼν: having obtained his nuptial rites. The marriage rite was sometimes called τέλει. "They have heretofore united (σύνεσαν) in rites."

1242. τῇ ἀβουλίᾳ: by premature obj. of αἴψα, instead of subj. of πρόσ. αἴψα. The ἀβουλία is that of Creon, who is the cause of the death of both. Speechless, with her horrible resolve fully made, Eurydice withdraws into the palace. So Iocasta, O. T. 1075, and Thesmista, Trach. 815, leave the stage in silence.

1244. τοῦτο: sc. εἶπας. "What do you think is the meaning of this conduct?"

1246. ἐλπὶσιν βόσκομαι: cf. 807.

ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω
δμωαῖς προθήσειν πένης οἰκίαν στένειν.
1250 γνώμης γὰρ οὐκ ἄπειρος, ὅσθ' ἁμαρτάνειν.

ΧΟΡΟΣ.

οὐκ οἶδ'· ἐμοὶ δ' οὖν ἦ τ' ἄγαν σιγὴ βαρὺ
δοκεῖ προεῖναι χῆ μάτην πολλὴ βοή.

ΑἴΤΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατὰσχεται
κρυφῇ καλύπτει καρδίᾳ θυμουμένη.
1255 δόμους παραστείχοντες. εἴ γὰρ οὖν λέγεις·
καὶ τῆς ἄγαν γὰρ ἐστὶ πού σιγῆς βάρος.

1250. W. retains this verse.

1247. ἐς πόλιν: in the presence of the city, i.e. in public. Thus Electra (El. 251) makes excuse to the Chorus for her public lamentation, for which she is chided by her sister and mother (El. 326, 516). Ajax says to his wife (Aj. 379), δῶμα πένον μὲν ἐνσκήνοισι γόους δάκρυ. Iocasta gives vent to her grief only after she has entered her chamber (cf. O. T. 1241-50). — γόους: obj. of στένειν, which is to be taken with δεικνύναι as well as with προθήσειν.

1249. δμωαῖς προθήσειν ἐν.: to lay upon her servants the task of bewailing the sorrow of the household. Cf. Hom. Il. vi. 400, ἀμφιδόμου, τρῶες τε γῆρ εὐδαίμων ἱστέον.

1250. She is not inexperienced in good judgment so that she should commit a wrong (i.e. lay violent hands on herself). ἁμαρτάνειν is used abs. here, as it often is in poetry and prose. Cf.

Hom. Od. xlii. 214, Ζεὺς τίνοιται, δε τοὶ ἄλλοις. See App.

1251. εἴ: correlated with καὶ (χῆ) in the next verse. — βαρὺ: see on 1195. With the thought, cf.

"Tale dead silence
Which no voice apprehend than all the voice
That mad men take."

See O. Caesar Borgia, III. 1.

1253 E. μὴ καλύπτει: see on 376. — κατὰσχεται: suppressed, kept back.

1255. παραστείχοντες: proceeding to or into. Cf. Eur. Med. 1137, ἐπὶ παρῇ ἐν σφαιρακοῖς ἔδραις. Hipp. 106, παρελθόντι δέμας εἶναι μέλεισθε.

1256. γάρ: usually stands after the first or second word of its clause, here after the third. Cf. O. T. 1430, τοῖς ἐν γένει γάρ. El. 639, τοῖς ἐν Διὶ γάρ. — τῆς ἄγαν σιγῆς: a pred. participial gen. with ἔστι βάρος. — βάρος: lit. a weight, i.e. a great impress. The messenger follows the queen. He returns presently as the ἀγγέλλας.

TENTH SCENE. CRESS AND MESSENGER.

ΧΟΡΟΣ.

καὶ μὲν οὖδ' ἄναξ αὐτὸς ἐφῆκε
 μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἄλλοτρίαν
 αἶψην, ἀλλ' αὐτὸς ἁμαρτῶν.

ΚΡΕΩΝ.

Στροφή ε.

ἰὼ,

φρενῶν δυσφρόνων ἁμαρτήματα
 στερεὰ θανατόεντ'.
 ὦ κτανόντας τε καὶ
 θανόντας βλέποντες ἐμφυλίου.

1257 ff. The four following verses are anapaests spoken by the Coryphaeus in order to announce the appearance of Creon, who comes accompanying the body of Haemon. With this scene may fittingly be compared that in Shakespeare's *King Lear*, where the aged king enters bearing the lifeless body of his daughter Cordelia.—καὶ μὲν: cf. 520.—οὖδ': cf. 155.

1258. μνημ' ἐπίσημον: the Schol. explains by τὸν νεκρόν. The corpse of his son is to Creon a *manifest token* in his hands (cf. 1279) that he himself has done wrong.—διὰ χειρὸς ἔχων: see on 918; but the phrase is to be taken figuratively (cf. 1216) in the sense of *possessing*. Creon walks with faltering step by the side of the bier on which the corpse of Haemon has been laid, which was represented by a veiled figure, as was that of Ajax after his suicide.

1259. εἰ θέμις: the Chorus speak still with some timidity and hesita-

tion; but in 1270 they declare their opinion boldly.

1260. αἶψην: in apposition with μνημ'. Instead of continuing the sent. regularly ἀλλ' αἰκίον ἁμάρτημα, the poet changes the const.

1261. The dreadful events described in this scene, while not occurring in open view upon the stage, yet smite Creon before our eyes with full force. The king is wholly crushed, and acknowledges his guilt. The dactylic verses suited, with their constant change of measure, their retarding irrational arias, their resolution of long syllables, to represent passion and exhaustion, picture the distraction of Creon's mind.—φρενῶν δυσφρόνων: *feelings* which are not really *feelings*.

1262. στερεὰ: *staid*, since they sprang from φρένες στερεαί.—θανατόεντα: i.e. θανόντων αἶψα.

1263 f. ὦ βλέποντες: addressed to the Chorus. *O, ye beholding*, instead of

1265 ὦμοι ἐμῶν ἀνάλβα βουλευμάτων.
 ἰὼ παῖ, νέος νέῳ ξὺν μόρῳ,
 αἰαῖ αἰαῖ,
 ἔθανες, ἀπελεύθης,
 ἐμαῖς οὐδὲ σταῖσι θυσβουλίαις.

ΧΟΡΟΣ.

1270 οἴμ' ὥς εἶπας ὀψὲ τὴν δίκην ἰδεῖν.

ΚΡΕΩΝ.

Στροφή β'.

οἴμοι,

ἔχω μαθὼν δαίλαιος· ἐν δ' ἐμῇ κάρᾳ
 θεὸς τὸτ' ἄρα τότε μέγα βάρος μ' ἔχων
 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαῖς ὁδοῖς,

1265. W. ἰὼ ἐμῶν.

Alas! ye behold. W. makes ἀναρτήματα (1261) also the obj. of βλέπετε. The similarity of sound in κτανέντες θανόντες is noticeable. Cf. PAUL. 335, ὁ κτανὼν τοὺς χεῖρας θάνει. — ἐρφαλίνας: = ἐγγενῶς.

1265. ἀνάλβα βουλευμάτων: i.e. ἀνάληψιν βουλευμάτων. Cf. 1209.

1266. νέος νέῳ: for a similar play upon words, cf. 166, 577. νέῳ refers to his untimely fate.

1268. ἀπελεύθης: thou didst depart; like the mid. in 1314. Cf. FLUX. FRG. (Wyttienbach, p. 136), ἀπολύεσθαι γὰρ τὸ ἀποβήσκειν καὶ τὸ εἶναι ἀνέλυσιν καλεῖσθαι. Similarly ὄχρεαι and θέρμεαι are often used of those who have died.

1270. οἴμ' ὥς: see on 320. ὥς is exclamatory.

1271. ἔχω μαθὼν: puts more stress upon the duration of effort than the

simple pf.; *having learned, I have it*, i.e. *I know it perfectly well*; he means the truth of what the Chorus has just said.

1272. τότε: in contrast with ὀψὲ above; he means at the time of his ἀναβάσει. The repetition shows the speaker's intense feeling. Like the Homeric heroes, he casts the blame of his fate upon a hostile deity, which struck his head.

1273. μέγα βάρος ἔχων: = θανάσιμος, i.e. with great weight.

1274. ἑκπίσσει: by the expression *what he is doing* he means that the divinity impaired or distracted his mind. — ἐν: separated from its verb, i.e. *intense*. See on 577. *He drove me in wild courses.* ὁδὸς is freq. used of a course of conduct. Cf. FLIND. OLYMP. vii. 85, πραγμάτων ὁδὸν ὁδοῦ.

1275 οἶμοι, λακπάτητον ἀντρέπων χαράν.
 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΙ.

ὦ δέσποθ', ὡς ἔχω τε καὶ κεκτημένος,
 τὰ μὲν πρὸ χειρῶν τάδε φέρων τὰ δ' ἐν δόμοις
 1280 εἰοικας ἦκειν καὶ τάχ' ὀφείσθαι κακά.

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον, ἢ μακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε τοῦδε παμμήτωρ νεκροῦ,
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

1281. ὦ, κάκιον ἐκ κακῶν.

1275. λακπάτητον: proleptic; that is transferred under foot. — ἀντρέπων: shows apotrope of the prop., which is not common in Soph. Cf. D. C. 1070, ἀμβασίη, Aj. 416, ἀμυνέει; Trach. 838, ἀμυνε. a few times ἀμύνειν, and regularly ἀμυνέειν.

1276. φεῦ, ὦ: the diction is only apparent because of the natural pause after interjections. — πόνοι δύνπονοι. Cf. 1261, though not exactly the same. Here the prefix δυν- simply intensifies the idea of πόνοι, as in δυσκόλος, e.g., but in δύσπονος it negatives or gives a sinister sense to the idea of πόνοι.

1278 f. The attendant, who in 1268 followed Eurydice into the palace, now returns as ἐγγύς. The statement of the principal sent., ὅτι ἔχω τε καὶ κεκτημένος (κατά) τῶνδε θεῶν is confirmed by the two clauses τὰ μὲν . . . φέρων καὶ τὰ δ' ἐν δόμοις; but the const. of the latter, if regular, would be ἐφείμην καὶ. Instead

of this, Soph. writes ἐφείσθαι, dependent on τῶνδε and connected by καὶ with ἔχω. The structure of the sent. seems to imply that Creon comes as if on purpose to behold fresh calamity added to his former woe. — ἔχω, κεκτημένος: expresses the fullest possession; the obj. to be supplied is κακά. Cf. Hdt., Mtp. 362 b, ἔχειν τε καὶ κερτῆσθαι οὐκίας. Cypri. 301 b, κρατεῖ τε αὐτοῦ καὶ κέρταται καὶ χερσὶν αὐτοῦ. — πρὸ χειρῶν: present before pos. The Schol. explains the sense by ἐκ τοῦ κρείσσειν τὸν πόνον δυσέστον. Cf. 1258. Eur. Iph. Aut. 26, εἰδέναι θεὸν πρὸ χειρῶν θεοῦ δυσέστον.

1281. Transl., but what worse evil is there again, or what still of evils (remains untold)? See App.

1282. παμμήτωρ: belongs to γυνή, being in form an adj. Usually it means mother of all (γῆ, φύσις), but here it is in contrast with a μήτηρ ἀνθρώπων, since maternal love has broken

ΚΡΕΩΝ.

Ἀντιστροφή α.

ἰὼ.

ἰὼ δυσκάθαρος Ἄλδου λιμήν,

1285 τί μ' ἄρα τί μ' ὀλέκεις;

ὦ κακάγγελτά μοι

προπέμψας ἄχῃ, τίνα θροεῖς λόγον;

αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.

τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέον,

1290 αἰαῖ αἰαῖ.

σφάγιον ἐπ' ὀλέθρῳ

γυναικεῖον ἀμφεκεῖσθαι μόρον;

ΕΞΑΓΓΕΛΟΣ.

ὄρᾱν πάρεσταν· οὐ γὰρ ἐν μυχοῖς ἔστι.

ΚΡΕΩΝ.

Ἀντιστροφή β.

οἱμοι,

1295 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

the heart of Eurydice. For the sense of πῆς in composition here, see on 1016. Cf. Aesch. Sept. 201, ὅς τις τῶν ἐκπρόδιδαις πότμονος τελευτᾷ.

1284. *δυσκάθαρος*: hard to be propitiated, irredeemable. So *καθάρσις* in O. C. 466 = propitiation. 'The epithet seems to be applied to death in a general sense. Cf. Thompson's *Sonnet*, *Winter*, 383, "Cruel as death and hungry as the grave."—*λιμήν*: a trap, epithet of death. Cf. *Schol. Flor.* 120, 11, *πότεναι λιμήν τῶν μέρων δ θάνατος ἴσταναι*.

"One would I were carried to the ports Of death, to which my sorrow would me bring."
Campanella's *Tril.* and *Crus.* i.

1287. *προπέμψας* vel.: addressed

to the *ἐκπρόδιδαις*. *Τίνα ποῦ ἄρα* brought over to me by these new tidings. *προπέμψας* is often used in the sense of *praebere*. Cf. *Phil.* 1205, *τίνας μοι προπέμψαντι*.

1288. "One already dead thou dost slay again." Cf. 1040.

1289 ff. *ὦ παῖ*: the messenger. See the App.—*τίνα λέγεις* vel.: *conci. vna vna* σφάγιον γυναικεῖον (= γυναικὸς) μόρον λέγεις ἀμφεκείσθαι μοι ἐπ' ὀλέθρῳ. *vna* is said with reference to the former violent death, sc. that of *Hæmon*.—*ἐπ' ὀλέθρῳ*: added to the destruction (already wrought). Cf. 1291 and 1288. Or, perhaps better, *for my destruction*.

1294. By means of the *ἐκπρόδιδαις*, the dead body of Eurydice, lying

τίς ἄρα, τίς με πότμος ἔτι περιμένει;
 ἔχω μὲν ἐν χείρεσσιν ἄρτίως τέκνον,
 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρὸν.
 1300 φεῦ φεῦ μάτερ ἀθλία, φεῦ τέκνον.

ΕΞΑΓΓΕΛΙΑ

ἦδ' ὀφρυθήκτω βωμία περὶ ξίφει
 λύει κελαυὰ βλέφαρα, κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λῆχος,
 αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
 1305 πράξεις ἐφυσμήσασα τῷ παιδοκτόνῳ.

1301. W. ἡ δ' ὀφρυθήκτω ἦδε βωμία πέριξ. 1302. W. κλεινὸν λῆχος.

within the palace, is brought to the view of the spectators. — ἐν μυχῶν: the inner apartments are meant.

1296. τίς ἄρα, τίς: repetition as in 1285.

1297. μὲν: not in its natural place, since it marks the contrast between τίς αὖτε and τὸν νεκρὸν. — ἐν χείρεσσιν: not that he literally carries in his arms the corpse of Haemon (see on 1258), but the expression is chosen to make the situation seem as pathetic as possible.

1298. ἔναντα: the corpse of Polydora lies over against that of Haemon.

1301. *But she (having fallen) at the altar upon a sharp-pointed sword.* With βωμία we need to supply the idea of κειμήν or πύσσωμα. With ὀφρυθήκτω ξίφει, cf. ὀφρυθήκτω ξίφει, 1309. For περὶ ξίφει, cf. Hom. II. xiv. 441, ἰμεινόμενοι περὶ ξυρί. Od. xi. 424, ἀποθήσκων περὶ φασγάνῳ. Aj. 828, πεπνύται περὶ νεοφρέων ξίφει.

1302. λύει βλέφαρα: *relaxes her*

eyelids. The phrase is like the Hom. λύει δὲ γὰρ, γάμματα. Cf. also Anab. Def. 3, 11 (inscription of Cyrius), ἀπὸ δὲ θυμῶν ἔλασε τὰ γάμματα τοῦδε Περσέως. We speak of the eyelids breaking in death. — κωκύει: is proleptic; "so that the darkness of death enshrouded them." Cf. Hom. Il. v. 310, ἔμψι δὲ ἔστε κελαινὴ νύξ ἐκλάμπει.

1303. Μεγαρέως: the story of the fate of Megareus is given by Euripides (who calls him Μεγαρέως) in the Phoenissae. See on 991. His fate is *κλεινὸν* in that it was famous in Thebes, and in contrast with that of Haemon.

1304. τοῦδε: κ. λῆχος; he means that of Haemon.

1305. ἐφυσμήσασα: *convulsed* ἐφυσμῶν is used in O. T. 1276 of the imprecations of Oedipus when he is striking his eyes. — κακὰ πράξεις: *his evil-doings*. The whole phrase is equiv. to κακὰ πράττειν καὶ ἐφύσμεν.

ΚΡΕΟΝ.

Στροφή γ'.

αἰαῖ αἰαῖ,

ἀνέπτω φόβῳ. τί μ' οὐκ ἀνταῖαν

ἐπαισέν τις ἀμφιβήτην ξίφει;

1310 δαίλαος ἐγὼ αἰαῖ,

δειλαία δὲ συγκέκραμαι δῦα.

ΣΕΛΑΓΓΕΛΟΣ.

ὥς αἰτίαν γε τῶνδε κακείνων ἔχων

πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡΕΟΝ.

ποίω δὲ καπελύσαι' ἐν φοραῖς τρόπῳ;

1307. ἀνέπτω φόβῳ: I am startled with fright. A present state of mind is often expressed by the acc. as having been caused and entered into some time before. Here, I was startled, i.e. when I heard your words. Cf. Phil. 1314, ἔσθ' ἡ παρέρα τὴν ἀμὲν εὐλογητὴ σκ. O. C. 1466, ἔκτατα θυμῷ. See GATT. 60. The metaphor in ἀνέπτω is that of a frightened bird. That the affection of his wife should have turned into hate, and that her last words should fasten upon him the dreadful guilt, is to Creon's heart the bitterest pang of all.

1308. τί μ' οὐκ ἀνταῖαν: in sense approaching the same. Cf. Plat. Phaedr. 250 d, εἰ οὐκ τις ἄλλω ἀπορότερος ἐμοῦ, τί οὐκ ἀνταρστήτω; — ἀνταῖαν: acc. πληγῆν. Cf. El. 1416, καὶ οὐκ ἀνταρστήτω. Lucch. Sept. 825, βαρβαρὸν ἀνταρστήτω.

1310. δαίλαος: the second syllable is metrically short here. So also in El. 819, δειλαία δειλαίαν κερτῶν: εἶσι θανάτῳ ἐπὶ μέλει. So the first

syllable of αἰαῖ is measured short. — ἐγὼ: acc. εἰμὶ.

1311. συγκέκραμαι δῦα: I am become closely allied with misery. By the use of this compound the poet personifies δῦα; it is made his companion, as it were. Cf. Aj. 806, αὐτῷ τῷ συγκοσμησάτω.

1312. The messenger continues his statement from 1302 ff.; at the same time he connects his words with Creon's lament, and assents with γὰρ to its truthfulness. — τῆσδ' ἐπεσκήπτου: the death of Haemon; δειλαία, that of Megareus.

1313. ἀνταρστήτω: in the acc. and mid. this verb means lay a command or an accusation upon one. Here, in the latter sense and in the pass. Cf. Plat. Legg. xi. 937 b, ἐὰν (ἐοικὼς) ἐνταρστή τὰ φωνῶ μαρτυρεῖται. — πρὸς: with the gen. after pass. verbs often denotes agency, like ἐκ. See G. 1216, 1 (1), II. 806, 1 c.

1314. καί: see on 772. — ἀπὸλυταί: see on 1265.

ΕΞΑΓΓΕΛΟΣ.

1313 παίσας' ὑφ' ἧπαρ αὐτόχειρ αὐτῶν. ὅπως
 παιδὸς τὰδ' ᾔσθητ' ὀδυκώκυντον πάθος.

ΚΡΕΩΝ.

Στροφή Ε.

ἦμοι μοι, τὰδ' οὐκ ἐπ' ἄλλον βροτῶν
 1320 ἐμᾶς ἀρμόσκει ποτ' ἐξ αἰτίας.

ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,
 ἐγὼ, φάμ' ἔτυμον. ἰὼ πρόσπολοι,
 1325 ἄγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκποδῶν
 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟΙΡΟΣ.

κέρδη παραινῆς, εἴ τι κέρδος ἐν κακαῖς·
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

1317. W. *ἰὼ μοι, τὰδ' οὐκ*.

1315. αὐτόχειρ: see on 1174 —
 done: temporal; as soon as.

1316. ὀδυκώκυντον: loudly bewailed;
 the loud shrieks and wailings over
 the dead are referred to. "The mes-
 senger repeats positively that it was
 the tidings of Haemon's death that
 drove Eurydice in this fatal act, in
 order that Creon may be fully sen-
 sible that he bears all the dreadful
 responsibility." Schn.

1319. ἀρμόσκει: intr.; will fit. — If
 ἑμᾶς attrite: (being shifted) from my
 blame, i.e. so as to exonerate me.
 "These deeds can never be fitly trans-
 ferred to the charge of another."

1322. ὦ μέλεος: O wretched me.

1323. ἐγὼ: I (did it). The triple
 ἐγὼ shows the intensity of Creon's
 feeling of self-condemnation.

1325 f. As Creon here and in 1320

asks to be put out of the way as
 quickly as possible, so Oedipus ex-
 claims in his distress, *O. T.* 1840, ἀνά-
 γει' ἐνέτωρ σὺ τάχιστα με, ἀνάγ'·
 ὦ φίλοι, and 1840, *ἔγωγε τάχιστα, πρὶν
 βῆναι, θῆω μὲν τοι καλόφρονι.*

1326. γὰρ οὐκ ὄντα vel.: who am
 no more than he who is not. Cf. *O. T.*
 1010, *ὥς ἂν φῶμαι ἐξ ἑσσυ γὰρ μηδενί.*

1327. κέρδη: see on 1032. The
 Chorus refer to his entreaty, *ἄγετέ μ'
 λυγρότερον*. Yet this phrase may mean
 put me out of life, as well as take me
 out of the way of this spectacle, and
 Creon may use it in the former, while
 the Chorus understands it simply in
 the latter sense. In 1328 ff. Creon
 captures his meaning more clearly
 and emphatically.

1328. *ἄνατ. τὰν ποσὶν κατὰ κράτιστα
 (τοσὶν) βράχιστα (ἄντα).* *There, cons.*

ΚΡΕΟΝ.

'Αντιγόνη γ'.

ἴτω ἴτω,

1330 φανήτω μόρων ὁ καλλιὺς ἐκῶν
 ἔμοι· τερμίαν ἄγων ἀμέραν
 ὑπατος· ἴτω ἴτω,
 ὅπως μηκέτ' ἡμᾶρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρὴ
 1335 πράσσειν. μέλει γὰρ τῷδ' ὅτοισι χρὴ μέλει.

ΚΡΕΟΝ.

ἀλλ' ὦν ἐρῶ μὲν ταῦτα συγκατηξάμην.

ΧΟΡΟΣ.

μὴ νῦν προσεύχου μηδὲν· ὥς πεπρωμένης
 οὐκ ἔστι θνητοῖς συμφορὰς ἀπαλλαγὴ.

αἶσα O. T. 1368, κρίσων γὰρ ἴσθα με-
 νέν· ὅν ἡ ψὺς τυράλῃ. "When you go
 within," says the Chorus, "the dread-
 ful spectacle will at any rate be cul-
 minant for you."

1329 ff. *Consue* φαίτω ὁ μόρων ἐκῶν
θεοτοί, καλλιὺς ἔκων τερμίαν ἀμέραν
ἐμοί. — καλλιῶτα: happily.

1334. "Do not concern yourself
 about dying; that belongs to the
 future; let that take care of itself."
 — τῶν προκειμένων τι: something of
 that which the present requires. The
 Chorus is thinking esp. of the burial
 of the dead.

1335. τῷδ' αἰ: refers to the same as
 ταῦτα above. — ὅτοισι: i.e. the gods.
 The alliteration in μέλλουσι, μέλει, μέ-

λει gives to the sent. something of
 an ornamental and proverbial tone. Cf.
Arich. Agam. 974, μέλει δέ τοι σοί
 τῶν περ ἐν μέλλοι τελευτῶν.

1336. μὲν: without δέ; see on 498.
 "But this at any rate is my desire."
 — συγκατηξάμην: οὐν here has the
 sense of *regere*, i.e. embracing all
 the things that I desire. "I summed
 up all in my prayer." *Caup.*

1337. αἰς: since.

1338. This was a common sentiment.
 Cf. eg. *Ilion.* II. vi. 488, μέλαινα δ'
 ὀπίσθ' ἑμὲ παρρηγμένην ἐμμανὲς ἑλκῶν.
Thucog. 617, ἔμνησ' ὅ τι μοῖρα καλεῖται,
 οὐκ ἔστιν ἐπαλλάξαι. *Verg. Aen.* vi. 819,
 desine fata deum flacti sperare
 precando.

ΚΡΕΩΝ.

Ἀντιστροφή Ε΄.

ἄγοιτ' ἄν μάταιον ἄνδρ' ἐκποδῶν.
 1340 ὅς, ὦ παῖ, σέ τ' οὐχ ἔκων κατέκαυον,
 σέ τ' αὐτάν, ὦ μοι μέλεος, οὐδ' ἔχω
 ὅπα πρὸς πότερον ἴδω, πάντα γὰρ
 1345 λέχρια τῶν χερσῶν τῷδ' ἐπὶ κρατὶ μοι
 πόντος δυσκόμιστος εἰσηλάτο.

ΚΟΡΟΣ.

πολλῶ τὸ φροεῖν εὐδαιμονίας
 πρῶτον ὑπάρχει· χρὴ δὲ τὰ γ' εἰς θεοὺς

1341. W. σέ τ' αὖ τῷδ'.

1342 f. W. πρὸς πότερον ἴδω πᾶσι κλειθῶ

1345. W. τὰ δ' ἐπὶ κρατὶ.

1341. σέ αὐτάν: this expression contains a passionate and intensive force well fitted to the situation; *thee, O son, I see, and thee thyself (O wife)?*

1342 ff. οὐδ' ἔχω ὅπα πρὸς: *I do not know where (and) to which one I shall look. ἄνθρωπος πρὸς τινα is like εὐχόμενός τις τινὶ θεῷ (223), i.e. to look to one for support or comfort. "I can no longer look to my wife and to my men for help, and I know not which way to turn for comfort."*

1345. λέχρια: the opposite of ἡμέ. The Schol. explains it by πλέγμα καὶ τετρακτίς; hence, out of joint, wrong. — πάντα τῶν χερσῶν: *all that I am occupied with.* "All my life has turned out wrong."

1346. τῷδ': accus. of internal obj. with εἰσηλάτο, cf. *El.* 298, τῷδ' ἀνελόντι; thus has leaped upon my head an intolerable doom. Cf. *O. T.* 203, οὐδ' ἔστι τὸ πόντου πρὸς ἐνθάδ' ἢ ἐξῆς.

1348 f. πολλῶ τὸ φροεῖν πρὸς: *wisdom is by far the most important part of happiness.* W. says that the Chorus in this sent. sums up the chief moral of the play. But this is true only with reference to Creon. The king, in the proud consciousness of despotic power, has transgressed a divine command and shown himself deficient in that prudence that is esp. characteristic of old age. That these calamities would fall upon him in consequence of his guilt, the seer had foretold. Creon has finally acknowledged his wrong, thus verifying the old gnome πᾶσι μέδου (cf. 223); but all too late.

1349. γὰρ: from such an offence, at any rate, every one would shrink back. — τὰ εἰς θεοὺς: *the things that pertain to the gods.* πρὸς would be more exact, but it may be due to such phrases as ἀναθεῖναι εἰς θεοὺς. Cf. Eur. *Alceste* 400, αὐτὸς ἀναθεῖναι εἰς τὸν θεόν. Phil. 1441, ἀναθεῖναι τὰ πρὸς θεοῖς.

1350

μηδὲν ἀσεπτεῖν· μεγάλοι δέ λόγοι
 μεγάλας πληγὰς τῶν ὑπεραύχων
 ἀποτίσαντες
 γήρᾳ τὸ φρονεῖν ἐδίδασκαν.

1350 ff. Const. μεγάλοι δὲ λόγοι τῶν
 δευράχων ἀποτίσαντες μεγάλας πληγὰς
 ἐδίδασκαν (χαριστικὸν πορ.) γήρᾳ τὸ φρονεῖν.
 — γήρᾳ: in old age; i.e. to the aged.
 The word is emphatic, "teach men

wisdom at last." Creon cannot fail
 to recall with bitter sorrow his proud
 refusal, ἐδίδασκαί τε φρονεῖν πρὸς ἀνδρὶ
 σπλαγχνῶς τὴν φύσιν (127).

RHYTHMICAL SCHEME OF THE LYRIC PARTS OF THE ANTIGONE.

THE rhythm of the dialogue of tragedy is for the most part the so-called *iambic trimeter*. For a description of this verse, see Schmidt's *Rhythmic and Metric*, 26, 111.; G. 1658; H. 1091. Occasionally there is *epitresis*. See note on 83.

In the lyric parts of the *Antigone* the rhythm most commonly employed is the *logaoedic*. For this verse, see Schmidt, 13; G. 1679-1682; H. 1108 ff. The Parodos and Kommos have *anapaestic* systems interposed between the strophes and antistrophes, and the Exodos closes with *anapaests*. For the *anapaestic* rhythm, see Schmidt, 10, 11., 31, 3; G. 1675 ff.; H. 1103 ff.

In the structure of a few rhythmical periods the *logaoedic* are followed by *choric* series. A rhythmical period is a combination of two or more rhythmical sentences (*σῆλα*) grouped according to fixed principles so as to form a unit, and marked by a pause at its close. See Schmidt, 24. For *choric* sentences, see Schmidt, 10, IV.; 22, 5.

The rhythm of the Exodos is the *dactylic*, for which see Schmidt, 23, 4; G. 1091; H. 1125 f.

The characters employed in the scheme are sufficiently explained in the Treatises on versification to be found in the grammars,* with possibly the following exceptions:—

The *anacrusis* (see Schmidt, 7, 5; G. 1635; H. 1079) sometimes consists of two short syllables, which are indicated by the mark ω.

* See G. 1620-1641; H. 1067-1070.

In adopting the rhythmical scheme of Schmidt, it was found undesirable in all cases to accept the dot used by him. No departure from the text of Schmidt, however, has involved any important change in his metrical notation, excepting in two instances, which are discussed in the critical Appendix, on 798 and 1221.

The Roman numerals I., II., III., etc., indicate the rhythmical periods, the beginning of which is marked in the text by an indented line.

The mark \approx means that an irrational long, whether in the strophe or antistrophe, corresponds to a short syllable.

The beginning of a rhythmical sentence within a verse is marked in the text by a dot (.) under the initial letter of the first word or syllable of the sentence.

In the rhythmical schemes a comma (,) signifies diacreses or caesura. See Schmidt, 19, 2, II. and III.

I.

THE PAXONES (vv. 100-144).

Str. α .

- I. $_ \approx | \sim \cup | _ \cup | _ || _ \cup | \sim \cup | _ \cup | _ | _ > |$
 $\sim \cup | _ \cup | _ \cup | _ || _ \cup | \sim \cup | _ > | _ | _ \cup |$
 $\sim \cup | _ \cup | _ \cup |$
- II. $_ > | _ \approx | \sim \cup | _ || _ \cup | _ \cup | \sim \cup | _ \cup |$
 $\sim \cup | \sim \cup | \sim \cup | \sim \cup | _ || _ > | \sim \cup | _ | _ \cup |$

Pzx. II. The inverted order of the first two measures of the third verse of the strophe ($_ > | _ \cup |$, not $_ \cup | _ > |$, as was to be expected, see Schmidt, 13, 2) is noteworthy. The antistrophe, however, is regular ($_ > | _ > |$).

Str. β .

- I. $\sim \cup | \sim \cup | \sim \cup | _ \cup | _ | _ \cup |$
 $\sim \cup | \sim \cup | \sim \cup | _ \cup | _ | _ \cup |$
- II. $_ > | \sim \cup | _ > | _ || _ \approx | \sim \cup | _ \cup |$
 $_ \cup | _ | _ \cup | _ \cup |$
- III. $\sim \cup | _ | \sim \cup | _ | \sim \cup | _ | \sim \cup | _ \cup |$
 $\sim \cup | _ \cup |$

Pzx. III. The so-called *versus Adonius* (see Schmidt, 22, 11; G. 1082, 1; H. 1111 a) as *postula* is noteworthy.

III.

SECOND STATION (vv. 582-525).

Sl. No.

- | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| I. | A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| II. | A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| III. | A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |

St. S.

- [illegible]

by.

THIRD SEASION (vt. 781-800).

- [illegible]

II. — • | — • | — • | — ∪ ||
 — ∪ | ∪ ∪ ∪ | — ∪ | — ∪ ||
 — ∪ | — ∪ | ∪ ∪ ∪ | — ∪ ||
 > : — ∪ | — ∪ | — | — ∪ ||

This chorus begins (str. α) with sentences of like form (Glyconics), then becomes more varied by the interchange of sentences of different lengths (str. β), and finally closes with series of like form (str. γ, epod.).

The first strophe and the beginning of the second are in iogaeodic measure. After these come choreic periods, which become more lively toward the close in consequence of the occurrence of the three choreic dactyls. As in the *First Stasimon* above, choreic dactyls are introduced to relieve the otherwise too great repose of choreic series.

VI.

FOURTH STASIMON (vv. 944-987).

Str. α.

I. — > | — ∪ | — ∪ || — ∪ | — | — ∪ ||
 — > | — ∪ | — ∪ || — ∪ | — > | — ∪ ||
 II. — ∪ | — > | — > || — ∪ | — ∪ | — > | — ∪ ||
 — > | — ∪ | — ∪ || — ∪ | — > | — ∪ ||
 — > | — ∪ | — ∪ || — ∪ | — ∪ | — ∪ | — ∪ ||
 — > | — ∪ | — ∪ || — ∪ | — > | — ∪ ||
 III. > : — ∪ | — ∪ | — ∪ | — ∪ || — ∪ | — ∪ | — ∪ | — ∪ ||
 > : — | — | — ∪ | — ∪ | — | — ∪ ||

Str. β.

I. ∪ ∪ ∪ | — ∪ | — ∪ | — ∪ | — ∪ ||
 — > | — ∪ | — ∪ | — > | — ∪ | — ∪ ||

- II. _ v | ~ v | _ L | w * | _ A |
 > : _ v | ~ v | _ A |
 ~ v | _ v | _ L | _ A |
- III. v : _ v | _ L | _ v | _ v | _ L | _ A |
 v : v v v | _ v | _ v | w v | _ v | _ A ||
 v : _ L | _ L | _ v | _ v | _ L | _ A ||
 > : _ v | _ L | _ v | _ v | _ L | _ A |

VII.

Нитрогенка (vv. 1115-1154).

Str. α.

- I. * : ~ v | _ z | _ z | _ v | _ L | _ A |
 _ v | _ v | ~ v | _ A ||
 z : _ z | _ v | _ v | _ A ||
 ~ v | _ v | _ L | _ A ||
 _ z | _ v | ~ v | _ A ||
 > : _ L | _ L | _ > | _ > | _ L | _ A |
- II. v : ~ v | _ > | _ A |
 _ v | ~ v | _ A |
- III. _ > | _ > | ~ v | _ v | _ v | _ L | _ A |

Str. β.

- z : _ L | _ L | _ L | _ L | w _ v | _ z | ~ v | _ A
 _ v | _ v | _ v | _ A ||
 _ z | ~ v | ~ v | _ A ||
 _ > | ~ v | v v v | _ A ||
 v : _ v | _ v | ~ v | _ L | _ v | _ v | _ > | _ A
 ~ v | _ v | _ L | _ A |

RYTHMICAL SCHEME.

VIII.

THE EXODUS (vv. 1261-1347).

Str. α.

- I. α : —
 υ : — — υ | — υ || — — υ | — A ||
 υ : υ υ υ υ υ | — A ||
 — υ — | — υ —
 υ : — — υ | — υ || — — υ | — A ||
 II. > : υ υ — υ | — υ || — — υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||
 — — — —
 III. υ : υ υ υ υ υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||

Str. β.

- —
 trim.
 υ : — — υ | — υ || — — υ | — A ||
 trim.
 α : — — υ | — υ | — υ | — υ | — A ||
 > : — — υ | — υ | — — υ | — A ||

Str. γ.

- — — —
 I. υ : — — υ | — υ || — — υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||
 II. > : υ υ υ υ υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||

Str. δ.

- α : — — υ | — υ || — — υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||
 υ : υ υ υ υ υ | — υ || — — υ | — A ||
 υ : — — υ | — υ || — — υ | — A ||

Str. α .

In consequence of the correspondence of vv. 3 and 4, v. 3 must be regarded a catalectic bacchiac dipody. These syllables have not infrequently such value.

Str. β '.

We must not regard v. 5 a dochmius with following choreic tripody:—

β : — — \cup | — \cup || — \cup | — \cup | — A ||

Such a verse would be altogether unmetrical. It is simply a melic iambic trimeter, which probably was not sung but recited:—

| — | — \cup | — \cup | — \cup | — \cup | — A ||

Str. γ '.

Str. γ ' and str. α close with exactly the same period.

APPENDIX.

A LIST OF THE MANUSCRIPTS AND EDITIONS OF THE ANTIGONE REFERRED TO MOST FREQUENTLY IN THE CRITICAL NOTES.

L. Codex Laurentianus; the most valuable of the Mss. of Soph., and believed by many to be the archetype of all the other Codices of Soph. extant. It was written in the tenth or eleventh century, and contains, besides the seven plays of Soph., the seven plays of Aesch., the *Argonautica* of Apollonius Rhodius, and Scholia by different hands. In this Ms. are found also corrections, apparently of the same date as that of the codex, and therefore designated as *prima manus* or *Emendatio*.

L². A Ms. of the fourteenth century, in the Laurentian Library, generally regarded as a rescript of the preceding codex. It is characterized by many interpolations, but is valuable for the light it throws on some doubtful and obscure readings of L.

A. A Ms. of the thirteenth century, in the National Library of Paris, containing all the seven plays. It is regarded by some as the chief of a different family of Mss. from that of which L is the archetype.

V (Cod. 408). A Ms. of the thirteenth century, in the Library of St. Mark's at Venice.

Vat. The oldest of the Mss. in the Vatican Library containing the *Antigone*; it was written in the fourteenth century.

E. A Ms. of the fourteenth century, in the National Library of Paris. It contains the *Aj.*, *EL*, *O. T.*, besides the *Antigone*.

Among the ancient apographs of the codices, that of the grammarian Tractinus is one of the most freq. quoted. It was made in the fourteenth century, and is characterized by some corrections of trivial importance and by great licence of interpolation, esp. in the lyric parts.

Sophokles Antigone. Erklärt von G. Wolff. Dritte Auflage, bearbeitet von I. Bellermann. Leipzig, 1878. (Referred to as *Bell.*)

Sophocles Dramata, edidit Theo. Hergk. Lips., 1830.

Sophocles with English Notes, by F. H. M. Blaydes. London, 1850. (Referred to as *Bl.*)

Sophokles Antigone, Griechisch und Deutsch, von August Boeckh. Berlin, 1843.

Sophoclis Dramata. Denus recensuit et illustravit Bothe cum annotationibus integris Brunckii. Lips., 1800. (Referred to as Brunck.)

Sophocles with English Notes and Introductions, by L. Campbell. Vol. I. Second edition, revised. Oxford, 1879. (Referred to as Camp.)

Sophoclis Tragicarum supersites et perditarum fragmenta, ex recensione et cum commentariis G. Diadochii. Editio tertia. Vol. III. Oxon., 1860. (Referred to as Dind.)

Poetae Scenici Graeci, ex recensione G. Diadochii. Editio quinta. Lips., 1849. (Referred to as Dind. Poet. Scen.)

Sophoclis Tragicarum, cum brev. not. Eclunz. Editio tertia, cum annotationibus Hermannii. Lips., 1830. (Referred to as Hermann.)

Antigone, nebst den Scholien des Laurentianus, herausgegeben von M. Schmidt. Jena, 1830.

Antigone. Erklärt von Schneidewin. Dritte Auflage. Berlin, 1856. (Referred to as Schn.)

Antigone. Erklärt von Schneidewin. Siebente Auflage, besorgt von Nauck. Berlin, 1875. (Referred to as N.)

Sophoclis Antigone. Edidit F. Schulze. Lips., 1823.

Antigone, recensuit et brevi annotatione instruxit M. Seyffert. Berolini, 1860. (Referred to as Seyff.)

Sophoclis Antigone, recensuit et explanavit E. Wunder, editio tertia. Gothae, 1846. (Referred to as Wund.)

Sophoclis Antigone, recensuit et explanavit E. Wunder, editio quinta, quam curavit N. Wecklein. Lips., 1875. (Referred to as Weckl.)

Occasional reference is made also to the *Lexicon Sophocleum* of Fr. Ellendt. Editio altera emendata. Curavit H. Geopke. Berolini, 1872. (Referred to as Ell.)

Also to Meineke's *Beiträge zur Philologischen Kritik der Antigone des Sophokles.* Berlin, 1861. (Referred to as Mein.)

Also to Wecklein's *Ars Sophoclis Emendandi.* (Referred to as Weckl. Soph. Emend.) Würzburg, 1869.

Also to H. Doulta's *Beiträge zur Erklärung der Sophokles.* Wien, 1856-57.

Also to J. Kvěčala's *Beiträge zur Kritik und Erklärung des Sophokles.* Wien, 1866.

Other important treatises and dissertations to which reference is made are usually mentioned in connection with the name.

A BRIEF ACCOUNT OF THE MOST IMPORTANT VARIANTS IN THE MSS.
OF CONJECTURAL READINGS AND EMENDATIONS.

2 f. Whether to read $\delta\epsilon\iota\tau\epsilon$ or $\delta\epsilon\tau\epsilon$ cannot be decided from the MSS. L. acc. to Dind. *Pact. Scen.*, has $\delta\epsilon\tau\epsilon$, with disjunctive by another hand. The Schol. of L. has $\delta\epsilon\iota\tau\epsilon$. With the reading $\delta\epsilon\tau\epsilon$ two views, with minor variations, have been taken of this sent.: (1) $\delta\epsilon\iota\tau\epsilon$ as repetition of $\delta\epsilon\tau\epsilon$ in an indir. interr. sent. without a conj. (as in a sent. containing two indir. interr., cf. 441); (2) $\delta\epsilon\iota\tau\epsilon$ as introducing a clause subord. to that introduced by $\delta\epsilon\tau\epsilon$, with which $\delta\epsilon\iota\tau\epsilon$ is then to be supplied; here $\delta\epsilon\iota\tau\epsilon$ = *qualis*, the correl. voc. being omitted. Among the more plausible conjectures are: $\delta\epsilon\tau\epsilon \dots | \delta\epsilon\iota\tau\epsilon\sigma\nu \alpha\upsilon\chi\iota$, Dind. *Pact. Scen.*; $\delta\epsilon\tau\epsilon \dots | \tau\acute{o} \mu\acute{o}\tau\epsilon\rho \alpha\upsilon\chi\iota$ (= $\tau\acute{o}\nu \epsilon\pi\iota\sigma\tau\acute{o}\tau\epsilon\rho\acute{o}\nu$), Nauck (*Krit. Bemerk.*); $\delta\epsilon\tau\epsilon \dots | \chi\alpha\iota\tau\epsilon\sigma\tau\epsilon\rho \alpha\upsilon\chi\iota$ [cf. *quis et qualis*], Seyff. Schmidt proposes $\delta\epsilon\tau\epsilon \dots | \tau\acute{o}\mu\epsilon\tau\epsilon\rho \alpha\upsilon\chi\iota \dots$ *relativ*, but how out of such a plain sent. the present reading could have arisen, it is difficult to see. Heinsdorf's *Krit. Studien*, $\delta\epsilon\tau\epsilon \alpha\lambda\omicron\tau\epsilon \tau\acute{o}\nu \epsilon\tau\epsilon \dots | \delta\epsilon\iota\tau\epsilon\sigma\tau\epsilon\rho \alpha\upsilon\chi\iota \tau\acute{o}\nu \epsilon\tau\epsilon \kappa\tau\iota$. Paley Eng. *Journ. Philol.* x., $\delta\epsilon\tau\epsilon \alpha\lambda\omicron\tau\epsilon \delta\epsilon\tau\epsilon \dots | \alpha\iota\kappa\epsilon \tau\acute{o}\nu \delta\epsilon\iota\tau\epsilon\sigma\tau\epsilon\rho \alpha\upsilon\chi\iota \tau\acute{o}\nu \epsilon\tau\epsilon \tau\acute{o}\mu\epsilon\tau\epsilon\rho \alpha\upsilon\chi\iota$;

4. The Mss. read $\alpha\eta\gamma\varsigma \delta\epsilon\upsilon\varsigma$. All attempts to explain this reading are abortive. Boeckl's interpretation, "to say nothing of the ruin," where $\delta\epsilon\upsilon\varsigma$ = $\chi\epsilon\lambda\epsilon\iota\varsigma$, has had the most followers. Some have tried (in vain) to get the sense "not without ruin," by changing $\alpha\eta$ to $\alpha\delta$, or by supplying the force of an $\alpha\iota$ from $\alpha\iota\delta\iota\tau\epsilon$. F. Wieseler *Philol.*, 1860, p. 474, proposes $\alpha\eta \delta\epsilon\upsilon\varsigma \delta\epsilon\upsilon\varsigma$. Other emendations are: $\alpha\iota\gamma\alpha\sigma\tau\epsilon$ Brunkh; $\delta\epsilon\upsilon\varsigma \epsilon\chi\omega\tau\iota\sigma\mu\epsilon\alpha\varsigma$; $\alpha\eta\gamma\varsigma \delta\epsilon\upsilon\varsigma \alpha\iota\tau\epsilon$, and approved by Weicker (*Itala. Mus.* 1831, p. 310); $\delta\epsilon\upsilon\varsigma \pi\epsilon\tau\alpha$ Vauvilliers; $\delta\epsilon\upsilon\varsigma \pi\epsilon\tau\alpha$ Weckl. (*Soph. Emend.*). Paley believes 4-6 to be an interpolation.

5. The repetition of the *oû* in 8 is suspicious. May not *oû* originally have been *oû-ou-ou* = *qualcun-que*? To this surmise we are led also by the statement of Schmidt that two Mss. (Monac. 500, and Vindob. 160) have *oûxt* (traces of which also appear in I. E.), which may be a corruption of *oû-ou*.

18. L. ḡḡay; but that the Schol. read ḡḡ is evident from the gloss, *arv. roḡ ḡḡa*.

24. The reading of the text is *ὁὐτὸς ὁ θεὸς*. Its anomalies are *χρηστικὸς* = *χρηστικός*, *χρηστικὸν* = *χρηστικόν*, and *ὁὐτὸς* = *ὁὐτός*. With *Wund.*, *Mein.*, *Schn.*, *Al.*, *Wind.*, we should prefer to reject the verse as a gloss. For *χρηστικὸς* *W.* reads *χρηστικὸς* (with righteous justice and law in the sight of the good). *Canp.* suggests *πολιτικός*, having laid him out; *Therm.* and *Ell.* *χρηστικὸς* = *παροικητικός*, i.e. *Eleacles* requested *Cremas* to bury him with appropriate rites in case he should fall. *Weckl.* *Soph.* *Æscul.* proposes *μνηστικός* *ὁὐτὸς* *ὁὐτός* or *ὁὐτὸς* *ὁὐτός*. *Margoliouth* *Studia Scenica* I. favors *χρηστικὸς* *ὁὐτὸς* *ὁὐτός* *ὁὐτός* *ὁὐτός* *ὁὐτός*.

29. *Großer Delphinus*: we read F. R. Inferior Miss and most edit. *Delphinus Großer*, which is the more usual order (Eur. Rec. 30), and gives a smoother

metrical verse. Still, a tribrach in the second foot of the iambic trimeter is not unexampled: cf. *σέπτα*, *Phil.* 1235; *χόμα*, *Arch. Chory.* 1; *πέντα*, *Phil.* 1214.

40. C. A. Lehmann, *Hermes* xiv. 468, conjectures *ἀνὸς' ἐν ᾧ* *ἐπαινοῦ*.

46. This verse is rejected by W. and by many other edit., on the ground that it breaks the *συναπταμένη* or single-verse-dialogue. Such a local, however, is not without example in Soph. Cf. *O. T.* 350-356, 1171 f. The remark of Didymus, *ὅτι τὰ ἀσυναπταμένα τὰ πρὶν ἀσυναπταμένα*, has influenced edit.

48. *μ'* has been inserted by Brannk from the Schol.

57. L reads *ἐκκαλέσθαι*, adopted by Herm. and Seyff. in the sense, taken with *χρῆσι*, of *ἐκκαλεῖσθαι*. Others, in order to avoid the recurrence of the final syllable *-αι*, propose to read *χρη*, or to transpose *πέποι* and *χρῆσι*.

70. Meineke proposes *καὶ γ'* and supplies *ἡμέτ' ἰσχυρὰ* with *περὶ*, so as to throw more emphasis upon *ἡμέτ'.*

71. The older Mss. read *ἑμέτα*, and forth evidently is *impr.* of *εἰτα*; the meaning then is *hold each views as you please*. But for this sense *ἑμέτα* is the usual word. W. adopts the reading *ἑμέτα*, which Herm. thought was required by the syntax.

76. Lahl. Gerth *de dial. tragœd.*, *Quart. Stud.* 1, 2, 2001, has shown that both the Attic *αι* and the Ionic *αι* are used by the dramatic writers, and that where a spondaic word was needed, as here, the older and more weighty form *αι* was preferred. In 181, 1159, 1185, *αι*, with the first syllable shortened so as to form an iambus; in 186, 456, *αι* is commonly measured *υ* —, though there we might have an irrational spondee.

108. W. reads 'Αππερμή by conjecture. This is adopted by Gleditsch, *Die Cœtion der Soph. Tragœden.* III, 'Αππερ. Feussner and Schütz read 'Αππερ *ἐκ* | *βαρὺ φῶτα παρρηγί*, joining *ἐκ* with *βαρὺ*. Copyists might easily omit *ἐκ* in such a position. E. Abrens proposes 'Αππερ.

108. W. is the only recent edit. who follows L. in reading *ἀσπρη* = sharp-pointed, piercing. W. makes it refer to the sharp sound of the snapping of the reins over the backs of the horses. *ἀσπρη*, *ἀσπρη* have been suggested. K has *ἀσπρη*. The Schol. explains by *ἀκτ*.

110. *γῆ* and *ὀρεσμεν* (113) are emendations of Dind., who supposes that *γῆ* and *ὀρεσμεν* came into the Mss. through an erroneous extension by the copyists of the use of Doric forms to the anapaestic systems. Were Doric forms to be introduced generally into the anapaests of Soph., a great many changes of text would be necessary. If, on the contrary, Doric forms are to be excluded from the anapaests, only the following need to be changed: *Ant.* 804, *παρρηγί*; 822, *ὀρεσμεν* 'Αἴαν; *Aj.* 202, 'Εργασίαν; 231, *ἀσπρη*; *El.* 90, *παρρηγί*; *O. T.* 1302, *ἑμέτα*. See note on 280, where a Doric form occurs in an anapaestic system.

112. In the Mss. the corresponding verse (129) of the next anapaestic system has two feet more than this. Because of this circumstance (which,

however, is far from being conclusive, since exact correspondence in anapaests is not always strictly observed, cf. *Aj.* 200-219, *Phil.* 144-146 with 102-103), and the need of some word to govern *ἐν*, and in view of the Schol., *ὄντινα ἔργων . . . ἦσαν ὁ Πολυμήκης*, and the fact that Polynices cannot be the subject of what follows in the next strophe, most edit. have supposed that there was a lacuna in the Mss., which they have tried to supply in various ways: e.g. Erfurdt proposed (*ἄρα ποτε* *δοῦν* E, Schol. *ἔργων* *κείν* E. In W.'s reading (taken from J. Fy. Martin) *ἄρα* means *indeed*, and *κείν* refers to Adrastus, the leader of the Argives. The edit. that do not accept a lacuna generally follow Seutiger's change in 110, *ἐν* . . . *Πολυμήκους*, which avoids the difficulty of making Polynices the subj. of the following verbs.

113. *εἰ* (4) *γὰρ* *δε*, most of the Mss. *ἀλλὰ* *δε* *γὰρ*, the Schol. W., *ἀλλὰ* *δε* *γὰρ*. If an exact correspondence of verses in this anapaestic system is to be maintained, we must have a paroemiac here to correspond with 130, where the reading, however, is too uncertain to control the text of this verse.

117. *φονεύσαντων* is the emendation of Boeckh for *φονιάων* or *φονιάων* of the Mss., which does not suit the metre. The Schol., *καὶ τὰς φόνων ἐπὶ τῶν ἀνθρώπων*, also favors Boeckh's change.

122. *τι* *καὶ*. In the Mss. *τι* is wanting; it was added by Triclinius. So read most edit. Boeckh reads *ἐκλήθηται*; Bl., *καὶ* *δε*; W., *καὶ* *πρὶν*; Weckl., *Sapp. Emend.*, *τι* *καὶ*, tho *εἰ* giving a sarcastic force to *ἐκλήθηται*.

124 B. Most edit. adopt, with minor differences, this interpretation: The poet, alluding to the image of the eagle, which represents the Argives, refers by *ἐπείκειν* to the Thebans, thus alluding to the fable of the eagle and the dragon, and to the origin of the Thebans. The passage would then read, suitably to the construction of *ἐπείκειν* in the sent.: (1) *Such a terrible din, a thing difficult to overcome, was made of his back by his antagonist the dragon; or* (2) *a hard conquest for the dragon watching his foe*. Two objections may be urged: (1) The use of *εἰς*, *ἔβα*, *ἐμψέχοντο*, *γέροντο* is not in keeping with the reserion of the figure in *ἀλῆος*. (2) *πάρος* (*ἑαυτῶν*) must be said, of course, of the Thebans, and yet acc. to this interpretation this *πάρος* was a *δυσχερέσμα* for the Thebans. We understand the poet to say that the Argive foe *ἔβα*, because *τοῖς* *πάρος* *πρὶν* that he found it a thing hard to overpower. Schmidt proposes, *τοῖς* *γ'* *ἀπὸ* *φόν* *ἑαυτῶν* *πάρος* *ἄπο* *ἐντροπίας* *δοῦν* *χέρω* *ἐπείκειν*, which he translates, "such a mighty din of battle arose about the man (the Argive foe), that it gave him as a conquest to the opposing dragon (sc. the Thebans). Gleditsch proposes, *ἀπὸ* *τῶν* *ἑαυτῶν* *ἄπο* *ἐντροπίας* *τοῖς* *ἐπείκειν* *ἐπείκειν* *ἑαυτῶν* *τοῖς* *ἐπείκειν* *ἐπείκειν* (*ἐπείκειν* being the Thebans).

130. L has *ὑπερπύκας* with *ὑπερπύκας* on the margin a *glossa* *mona*. The former word is plainly a mistake, and such conjectures as *ὑπερπύκας* of Vauvilliers (adopted by Dell.) and *ὑπερπύκας* of Boeckh are unsatisfactory. W.'s reading, *ὑπερπύκας* (referring to Capaneus and obj. of *ἔπειτα*), is ingenious; but the word seems necessary to the thought of the preceding sent., for it was their *defiant* and *proud* advance which *Ζεὺς* *ὑπερπύκας* *πρὶν*. *ὑπερπύκας* is found in E.

134. ἀντιπρὸς is the reading of Triclinius, of several inferior Mss., and of the Schol. I. has ἀντιπρὸς with *us* written above by a later hand. The metre is against ἀντιπρὸς. Many edit. follow Porson in writing ἀντιπρὸς in agreement with γὰρ (*the word striking back*); but we should then expect the regular form ἀντιπρὸς.

138. Διός is the conjecture of W. from the mutilated reading of I. (traces of δ or & with two unequal marks of apostrophe). τὰ μὲν is found in most of the Mss. Wolff's reading brings out the double antithesis between Capaneus and the other chieftains on the one hand and "Ἄρης and Ζεὺς on the other. Weckl's conjecture, ἄλλοι δ' ἄλλὰ τὰ τοῖς' (aliter se habuerunt res huius, i.e. Capaneus), is worthy of mention. So also is that of Gladisch, ἄλλοι τοῖς' ἄλλοι μὲν ἄλλοι κτλ.

151. The Mss. are divided between βίρην (so I.) and βίρῃ. Some edit. take βίρην as the lat. for the ion. W. adopts Weckl's (*Soph. friend*) emendation, χρὸν γὰρ βίρην. S. and Schmidt read χρῇ. Bl. proposes βίρην for βίρῃ. Schubert adopts Keisala's conjecture and reads γὰρ γὰρ βίρην.

156B. The Mss. read νεαυρὸς with one anapaest lacking in 156, and followed by νεαυρὸς θέν κτλ. of our text. The colon in I. begins with the words Κρίων | νεαυρὸς | χρῇ | ὅν | νεαυρὸς | κοινῶ. It seems necessary therefore to supply a word in 156. The omission there of some word denoting *order* is further indicated by the Schol. on νεαυρὸς: νεαυρὸς κατωρθεὶς ἐς τὴν ἀρχὴν καὶ τοποθεῖται. With the change of νεαυρὸς νεαυρὸς into νεαυρὸς, adopted by several edit., we lose what appears to be an important part of the thought, sc. that Orestes had just come into power, a fact to which he himself refers in his speech (170-174). Wolff's supposition that two anapaests fell out just before νεαυρὸς (he would supply νεαυρὸς τοῦ νεαυρὸς for the entire supposed lacuna) seems more violent than, following the arrangement of the verses indicated above, to take verse 160 as an anapaestic monometer. That anapaestic systems do not need to correspond to each other in strophic arrangement is, acc. to Helt., to be seen in the Ierodes of the *Philo* and that of the *O. C.*

158. τὴν in most edit., after the reading of Vat. and A.

163. ἑπικύβητος is preferred by Reiske, Hartung, Schmidt, N., "almost" by Bl. W. objects that the usual expression for "standing firm," as opposed to "fleeing," is ἑπικύβητος μέγας.

180. ἐνελθὼς is the old Attic form for ἐνελθῶς. Photius *Lex.*, p. 168, says: ἐλθῶς οἱ ἀρχαῖοι λέγουσιν, αὐ ἐλθῶς, καὶ ἐλθῶς αὐτῶ καὶ οἱ τραγικοὶ καὶ Θεοφύλακτος. The Mss. of the tragedians vary between η and α. Cf. Gerth *de dial. trojard.*, *Crat. Stud.* I. b., 217 ff. So ἐνελθῶς, 604, ἐλθῶς, 1189.

189. ἀφίσταται. The facta subscript in the forms which have ε is good Attic usage. Cf. Weckl. *Corne Epigraphicae*, p. 45.

203. The Mss. read ἐκτεκρησθῆναι, corrected to ἐκτεκρησθῆναι, which is the reading of W. This Inf. must depend on λέγε. ἐκτεκρησθῆναι is the emendation of Musgrave, and is the reading of the most edit.

206. *akshatvā* is the common reading (f. has *akshatvā*, A *akshatvā*). With the former reading, the best constr. is to take *śāntam* and *akshatvā* together, and *śānta* as accus. of specification with *akshatvā* *śivā*.

211 f. L. *Κρίων*. Inferior Mss. *Κρίων*. Many editors reject these readings, partly in order to get a cons. for the accus. of the next verse. W. reads *καὶ πᾶσι*, and constructs *τὸν Σίβυριν* and *ἡμεῖς τὸν δόξαν* and. N. proposes in 211 *οὐ τὸν Σίβυριν*. Schmidt changes the next verse to *ἔπει τὸν τὸν κτλ.*, Weekl. *Suppl. Revant.* to *ἐπὶ τὸν τὸν κτλ.* Lind. changes *καὶ* to *καί*. Poll. reads *τὸν Σίβυριν* instead of *Κρίων*.

213. Refsdt corrected was *v* *zwgn* of the Mss. To avoid was *yt*, Dind. (1836) and Klein. proposed was *piwgn*, which W. has adopted. Bergk and N. read *wasl* and *v* *zwgnl* was.

218. L. $\delta\alpha\omega^2$. $\delta\alpha\omega$ A. E. $\delta\alpha\omega$ is found in only one late Ms. (acc. to Camp.). The contrast is not between the Chorus and some other person who is commanded, but between the command given to other persons and that enjoined by Creon upon the Chorus.

223. *Miss. regum.* W. omits from the supposed citation of this passage in *Arist. Eth.* II. 4, and from the *Schol.*, *ὅς περ ἐκείνης ἀποφάναι ὅτι οὐκ ἐπιδραμα.* But why prefer to the unexceptionable *Ms.* reading a citation which may have been carelessly made from memory? That Aristotle was not infallible in his quotations, is shown in a critical note of Bell's revised of Wolf.

231. W. follows the Biss. $\sigma\chi\alpha\lambda\eta$, which he connects with $\sigma\chi\epsilon\sigma\tau\alpha$ = *accomplished with difficulty*, and hence $\sigma\phi\alpha\sigma\iota\varsigma$. Bl. adopts the emendation of the Schol. $\sigma\chi\alpha\lambda\eta$ $\sigma\chi\alpha\lambda\iota$, which gives an oxymoron like $\sigma\tau\alpha\sigma\iota\varsigma$ $\sigma\phi\alpha\sigma\iota\varsigma$; but the latter is more suitable to the thought.

221. εὐ το ἀνοχάδῃ (u) in the Mss. This is the common reading of the edito. W. followed Bergk, who substituted εὐ φασαδῃ (u), taken from the supposed citation of this passage in Arist. *Rhet.* II. 4. 10. The Schol. on Arist. *l.c.* says, εὐ βί εὐ φασαδῃ καὶ Κριεὺς δὲν λήγεται. Bell. shows that not much weight is to be given to this Schol. Cope and Camp think the words in Aristotle are prob. a quot. from Eur. *Iph. Taur.* 1162.

242. *crucivorus* in L. A. *crucivorus* in two later Miss.

258. Naber, in *Anonymous ix*. 212 ff., proposes *ἰσχυρὸς* for the meaningless *ἰσχυρῶς*.

[illegible]

209. The punctuation in the text is that generally adopted. Camp. and Bl. rightly hold that the contrast between *is* and *was*, secured by W.'s punctuation, is pointless here.

279. Cains adopts N.'s amendment of $\frac{1}{2}$ for $\frac{1}{4}$.

280. W. changes ad of the Mss. to read: Mr. joining the prep. with

ἀίθερα from Dind. Poet. Soc., and reads ἔκταν ἀίθερα ἀμφιπόλαιον ζυγόν, εὐρύαν κτλ., which he translates, "he sears him a yoke of servants in the horse and the bull." Bronck's reading seems the least unsatisfactory.

354. W. adopts the conjectural reading of Wicander, καὶ ἀνέπνευ ὀφάνηται, and interprets: "The thought which is swift as the wind becomes definitely fixed by means of his word."

357. The Mss. αἰθέρα (= αἰθήρα). So W., who takes it as = τὰ αἰθήρα with τάραν (cf. 1209, 1265), i.e. the firmness of the frosts. This is the reading also of Bl. and Wund. Bronck's conjecture ἐναῖθηρα has been adopted chiefly because, as Camp. says, the repetition of $\vee \mid \vee \mid \vee \mid \vee \mid$ in verses 3, 4, 6, suits the composition of the strophic better than the introduction of the bacchius and cretic in verse 3, i.e. $\vee \mid \vee \mid \vee \mid \vee \mid$. Camp. reads ἐναῖθηρα; other edit. are divided between ἐναῖθηρα and ἐναῖθηρα.

360. W. departs without sufficient reason from the Mss. reading adopted in the text. The phrase to which he objects is not τὸ οὐδὲν but οὐδὲν τὸ μᾶλλον.

361 ff. The traditional reading is not free from difficulty. Schmidt proposes Ἀλλὰ μόνον εἰς τὸν οἶον ἔρρασι καὶ νόμον ἢ ἀμυχάμενος κτλ. For ἐναίθηρα several changes have been proposed, e.g. ἐναίθηρα, ἐναίθηρα, ἐναίθηρα.

365. εὐφρόνεια is hard to justify. In place of it, Heimaneth proposes εὐφρόνεια; Schmidt, εὐφρόνεια; Gleditsch, εὐφρόνεια.

366. W. reads τὸν ἔκ to make the verse iogaoedic. J. H. H. Schmidt makes it choric. See Schmidt's *Rhythmie und Metrie*, p. 175, foot-note.

368. εὐφρόνεια in the Mss. Gloss in L. εὐφρόνεια - τῶν. Seyff., Erfurdt, Herm., Bronckh., Camp., follow the Mss. Bronckh. interprets by violating from the idea of *snisely* inserting. The most noticeable emendations are: εὐφρόνεια, adopted by W., from the Scho.; τ' εὐφρόνεια = εὐφρόνεια, Schu.; εὐ τῶν, Kayser; εὐφρόνεια, Wund.; εὐφρόνεια, Dind., Ell.; and εὐφρόνεια, Musgrave, Reiske, N. Bonitz. The last fits the thought best.

375. Mein. thinks καὶ cannot be right and reads καὶ. L. ἔρρα. This is preferred by Camp. and Bl. to ἔρρα because of the preceding οἶον.

386. μόνον has been restored by Seyff. from L. The other Mss. have εἰς εἶον. N. reads εἰς καὶ, Weckl. Soph. Friend., εἰς καὶ.

390. Weckl. conjectures εὐφρόνεια μ' ἔζηγαν.

411 f. Koch proposes ἐν τῶν ὀφάνηται.

414. The Mss. read ἀφαιρέσαι, which is exactly contrary to the sense required, *sc. to be neglectful of*. The reading of the text is the emendation of Bonitz, and is adopted by Seyff., N., Weckl. Gollsch (*Jahrb. Philol.* 1878, p. 178) proposes εἰς τὸν καὶ εἰς εὐφρόνεια εἶον.

436. Dind. changes ἀλλ' ἔκτα to εὐφρόνεια, which has found favor with many edit. But ἀλλ' adds the thought "she confessed all," which was the cause of both pain and pleasure to the Guard.

439. W. has adopted the proposal of Bl. καὶ against all Mss. authority and without sufficient reason. By πάντα ταῦτα, the Guard simply means "all these considerations that I have been speaking of."

447. *I. ἡδὲν τά*, which has been taken by most editt. as *ἡδὲν τά* Cobet, *Nor. Latm.* 215, emends to *ἡδὲν τά*, acc. to the directions of the old grammarians for the word *ἡδὲν*. Cf. also *Trach.* 158, *ἡδὲν τά*.

452. *ταύτῃς . . . ἀφ' ἧς* is the conjecture of Valckenaer for the traditional *ταύτῃς . . . ἀφ' ἧς*, and is preferred by W. in his critical appendix, and adopted by Seyff., N., Bonitz, Schmidt, et al. The defenders of the *Ms.* reading find in *ταύτῃς* an intentional sarcasm on the same expression in Cæcilius's question, and understand it to refer to the laws of sepulture. But the expression *ταύτῃς* *ἐν ἀφ' ἧς* seems rather vague for this.

454. *ἀντὶ τῆς αὐτῆς* is the reading of Boeckh after our *Ms.*, for *ἀντὶ τῆς αὐτῆς*.

462. *I. has αὐτῇ*. Bruck wrote *αὐτῇ* after inferior *Ms.*

467. W. changes the *Ms.* *ἀντὶ τῆς* to *ἐκ τῆς*, i.e. *the one sprung from my mother, and one (sc. father)*. If only the mother is mentioned, W. argues that Polyneices would be represented as only a half-son of Antigone. But W.'s reading is not justified by *ἐκ τῆς ἀφ' ἧς* *καὶ μὴν αὐτῆς*, *Plat. Legg.* i. 937 c, and similar passages, in which identity of parentage is expressed by the use of *ἐκ* or *ἀφ' αὐτῆς*. Mein. proposes *ἐκ μὲν μητρὸς πατρὸς τ' ἀφ' ἧς*. *ἀφ' ἧς* *ἡρώδης* *ἔκκεν* is the ordinary reading. The *Mss.* vary between *ἡρώδης* *L.* *ἡρώδης* *A.* *ἡρώδης* *Val.* *ἡρώδης* and *ἡρώδης* inferior *Mss.* The *Schol.* *ἡρώδης* *ἡρώδης*. *ἡρώδης* has no warrant. *ἡρώδης* and *ἡρώδης* are found in the. The simple *ἡρώδης* in the sense of *ἡρώδης* is not found. *ἀφ' ἧς* may be a gloss, or a change from *ἀφ' ἧς* when the corrupt form *ἡρώδης* had gained foothold. Bl. thinks the disturbance in the text arises from the omission of *ἐκ*, and that *ἡρώδης* is a gloss, and reads *ἀφ' ἧς* *ἐκ* *ἡρώδης*. Weckl. *Soph. Emend.* also prefers this.

480. *ἀφ' ἧς* (*σ*) in *A.* *Val.* *ἀφ' ἧς* (*σ*) in *L.* The reading of the text gives a plainer constr. than *ἀφ' ἧς*, which would have to be taken (as *ἀφ' ἧς* is) in the pred. gen. with *καὶ* (*αὐτῆς*).

490. W. reads *ταύτῃς* obj. of *βουλεύσθαι*, and makes *ταύτῃς* gen. of possession referring to Polyneices. For the plur. he cites *O. T.* 1081, *οἱ πάντες τῶν*. He objects to *βουλεύσθαι* as exegetical inf. on account of its position, and to taking *ἔκκεν* with *ταύτῃς* *ταύτῃς*, like *ἔκκεν* *τῆς τύχης*, *γῆς*, and similar phrases. Metzger proposes *ταύτῃς* *καὶ* *ταύτῃς*. Keck would read *ταύτῃς* *φρονέσθαι* *ταύτῃς*.

505. The *Mss.* read *ἐνταύθα*, *ἐνταύθα*. But the fut. opt. is not used in independent cond. sent. Some editt. prefer the *acc.* *ἐνταύθα*, *ἐνταύθα*.

506 f. By giving these verses to the Chorus, W. avoids some of the difficulties mentioned in the notes. W. cannot be right in supposing that there is any reference to these verses in what follows. *ταύτα* (508) plainly refers to 502 ff. *ὁρῶμεν* *στέρη* does not imply that the Chorus have spoken, but is only another form of the statement in 504, 506. In assigning these verses to the Chorus, W. has chosen the less objectionable course.

520. *ἔκκεν* is a variant. Some editt. read *ἔκκεν*, others *ἔκκεν*, and supply *ταύτῃς* as pred. from the preceding verse.

received. Those who defend *καὶ* think it refers to the strewing of the dust over the corpse, which becomes for Antigone *φάσμα*. With this reading *καὶ* is to be taken in the secondary sense of *heap upon*, which a Schol. explains by *καλύπτει*. Camp. following Darnidson, defends this by saying that as *καταπαύειν καὶ* is "to cover one's self with dust," so by a poetical inversion the dust may be said *καταπαύειν*, "to cover or sweep out of sight."

606. *καὶ* *δὲ* is Weckl.'s emendation for *καὶ* of the Mss., and is received by W. through a supposed necessity for *καὶ* with the potential opt. in the dramatists.

606. Inferior Mss. read *καταπαύειν*.

607. Most of the Mss. read *καταπαύειν*. A has *καταπαύειν*, wholly free from old age, i.e. ever young. *καταπαύειν* means either making old, or very aged, ancient. In neither sense has the word any fitness here. A Schol. explains by *ἀλκιμότης*. An analogous, Bell. cites *καταπαύειν*, *καταπαύειν*, and *καταπαύειν* from later Greek as applied to *καλὸς*. *καταπαύειν* is W.'s conjecture. Other conjectures are: *καταπαύειν*, *καταπαύειν*, *καταπαύειν*. *καταπαύειν* may have arisen from a supposed antithesis to the following *ἀγέρων*.

608. The Mss. reading *ὁ καταπαύειν* *καὶ* *ἀλκιμότης* *θεῶν* is manifestly incorrect when the verse is metrically compared with the corresponding *-εἶναι ἱερῶν* *καὶ* *ἀλκιμότης* *θεῶν* of the antistrophe. Dind. writes *καὶ* *ἀλκιμότης* *θεῶν* *καὶ* *καταπαύειν*; Herm., *καὶ* *ἀλκιμότης* *θεῶν*; Schn., *καὶ* *ἀλκιμότης* *θεῶν* *καταπαύειν*. *καταπαύειν* seems unsuitable. *ἀλκιμότης* is the conjecture of Donaldson and Heimsoeth. Instead of this word, Weckl. would prefer some verb (like *ἀλκιμότης* or *ἀλκιμότης* in trans. sense) which fits better to the idea of *καταπαύειν* than *ἀλκιμότης* from *ἀλκιμότης*. The true reading is yet to be found.

612f. W. reads *καταπαύειν* *καὶ* *ἀλκιμότης* *θεῶν*, makes the inf. express purpose after *καταπαύειν* *καταπαύειν*, and interprets as *to protect law and authority forever*. This construction of the inf. as if *καταπαύειν* *καταπαύειν* preceded, and this sense of *καταπαύειν*, are doubtful.

613f. The diss. *καταπαύειν* *καταπαύειν* *καταπαύειν* *καταπαύειν* (*καταπαύειν*!) *καταπαύειν*. This means, in no respect does it (this law) approach the life of mortals in every state (i.e. everywhere) free from harm. But this conflicts with the leading thought at the beginning of the ode. The required thought is, no one who comes in conflict with the sovereignty of Zeus, etc. The same objection holds against W.'s reading: *ὁ καταπαύειν* *καταπαύειν* *καταπαύειν* *καταπαύειν*, the life of mortals in every state does not pass free from calamity. The contradiction lies in saying "blessed are they who are free from calamity," and then, "no life is exempt from calamity." Many edit. take refuge in *καταπαύειν* *καταπαύειν*, which is understood to mean nothing proceeds very far without *καταπαύειν* (which involves the same contradiction as that objected to above), or so the life of man nothing beyond the bounds comes free from *καταπαύειν* (where the sense of *καταπαύειν* seems forced). Lange's conjecture (adopted by Schubert) *καταπαύειν*, nothing that is complete, with the notion that *καταπαύειν* is for a mortal *καταπαύειν*, and the striving for it *καταπαύειν*, is artificial. *καταπαύειν* has been adopted from Weckl. *Soph. Emend.* as

being most in harmony with the thought and at the same time requiring no violent change of the Mss. reading. Diad. abandons the passage, supposing *ἔπειτα* and *ἰσχυρὸς* to be interpolated from 616 and 625.

620. L. reads *προσέειπε*. The other Mss. vary between *προφασίζετο*, *προφάσειτο*, *προφάσετο*, *προφάσει*. The Schol., *προφάσει*, favors *φάσις* or *οἶσιν*.

625. Mss. *ἀλγιστόν*. *ἀλγιστόν* is Bergk's emendation. *ἀλγιστόν* is a doubtful form, and would mean one of a few.

633. *θυμολύον* is the reading of an old Schol. for *ἀνυμολύον*, which is a *ῥητορὶς λεγόμενον* and means rare.

646. W's *πίθος* for *πίνους* is a marginal reading of L, and is apparently confirmed by the Schol. But *πίνους* makes good sense, and is recommended by O. C. 400, *τῆς ἐν τῷ πόλιν μίγαν σαρπὶς ἀπείθετο, ταῖς δ' ἑμαῖς ἐχθρῶν πίνους*.

648. The Mss. read *τὰς φρένας ὑφ' ἡδονῆς*. Triclinius first inserted *γ'* before *ὑφ'* to heal the metrical fault. But it is difficult to see any force in *γ'* with *φρένας*. W's reading *ὑφ' ἡδονῆς* is a conjecture of Bl. Diad. *Pact. Scen.* *φρένας ὑφ' ἡδονῆς* *δαρῖς*, gives an apparent dactyl in the third foot. He also proposes *πᾶς ὑφ' ἡδονῆς φρένας*, which is adopted by Schubert. Meib. proposes *φρένας οὐ γ' ἡδονῆς*. Weckl. *ταῖς δ' ὑφ' ἡδονῆς φρένας*.

659. L. has *τὰ γ' ἔγγυς*, with *συγγενῆ* written above. *συγγενῆ* is prob. a gloss, but is regarded by W. as an original correction. Erfordt corrected to *τὰ γ' ἔγγυς*.

669. W. rejects this verse, (1) because *ὑφ' ἄρχεσθαι* seems to him superfluous after what is said in 660 ff.; (2) because *ἄρχεσθαι* ought to come before *ἄρχων*, since to rule well is a result of to obey well; (3) because with this verse omitted the number of verses spoken by Creon and by Haemon would be exactly equal. These reasons seem insufficient. Soph. is not so rigid an observer as Aesch. of correspondence in the *συναρμολογία*. Bl. would prefer to read *καὶ τὸ ὑφ' ἄρχων τὸ γ' ὑφ' ἄρχεσθαι*.

673. W. reads *πᾶσις τ' . . . ἡδ' (= ἡδ')* after two inferior Mss. This appears to be the emendation of a scribe who wished to avoid the anacoluthon occasioned by *τὶ . . . ἡδ'*. Many edit. effect the same result by omitting *τ'*, which has, however, the best Mss. authority.

674. J. reads *συμμοχλῆς (= εἰς μόχλῃ)*. This is defended by Camp. and others, but with difficulty. Better is the emendation of Held (Progr. Schweidnitz, 1854), *καὶ μόχλῃ δαρῖς*. The reading of W. is the conjecture of Heiske, and is almost generally received.

675. Keek objects to *ῥητορῆς*, and would substitute *πῆμα* for it.

688. L. has *ῥοῦ* with *l* written above, a *prima manus*. *ῥοῦ* is the reading also of A, V. Most edit. write *ῥοῖ*.

706. W's change of *τοῦτ'* in *τοῦδ'* is unnecessary, and without Mss. support.

707. Priscian, *Instit. Gram.* 17, 167, quotes this verse thus: *ἔστω γὰρ εὐνοῖα τῷ φρονεῖν μόνος βασιλῆος*.

718. Most Mss. have *θυμῶ*, which some join with *εἰς* as a local *dat.*, yield

in your heart (but this is an Epic usage), others with δῶκεν, after to your anger a departure. θεῶνδ' is found in L², V, and in several later Mss. W.'s conjecture μέλλει yield in respect to your self, does not recommend itself.

736. The Mss. γε. W., with many edit., adopts Dobree's emendation. The succession of 736, 737, 738, 739, seems preferable to that of the text.

747. The Mss. οὐκ ἔν. εἰ τόν is Elmsley's conjecture.

755 II. The transposition adopted from Drell, and suggested to him by Domier, is preferred also by Weckl. N. places 750-7 after 749 (cf. also Unger, *Philol.* 1867, p. 314), but this order makes the connection less clear.

760. L ἔγραψα, A ἔγραψ. Several edit. prefer the latter.

776. W. adopts ἔστω for εἰ of the Mss. from Bl., on the ground that ποσειδών requires a correlative. But εἰ may stand instead of ἔστω.

785. W. adopts the conjecture of Winkelman, θ' for ε'. Dindl. *Stat. Scen.* also reads θ', and adopts the reading ες τ' of L in 782, which gives the correlation of τ' . . . τ'.

789. Instead of ἐν' of the Mss., N., Bl., Weckl., W., read ἐν γ'. ἐν' is defended by Camp., who makes it mean in the case of. Erfordt and others take it for ἐνθεν.

799. L has νάμπετος, which is prob. the error of a copyist. The reading of the text requires the resolution of the anapaest of a logaoedic dactyl, by which a proclitic anapaest (νάμπετος ἐν) corresponds to a dactyl of three times (φύξιμος). This is so rare and questionable as to lead many edit. to abandon the Mss. reading and to adopt that of Emperius, νάμπετος τῶν μεγάλων τῶνδε νάμπετος, which removes the metrical difficulty. Still, although cases of this resolution are rare, a few seem well authenticated. Schmidt, *Mythologie und Metrie*, p. 53, gives one instance, Pind. *Pyth.* xi. 4, νάμπετος = ἑῖμα ἱερῶν. W. adds, *Ven.* vii. 10, Εὐχόμεθα πάντα = εἰ Μνηστήρας. Also, Soph. *Aj.* 403, δαίμονες ἀνέχθη αὐτῶν Ἄργεϊος. In Eur. we find at least one instance: *Androm.* 490, Ἰριός ὄψα = αὐτοκράτης. In Soph., Bl. has found *O.* 7. 126, οὐδένα μάκαρ = Θέβαιον ἀνίστατον, and 970 of the *Ant.*, ἀρχιμάχης Ἄρης = ἀρχιμαχοῖναι (281). An analogous Bl. cites the fact that also in comic trimeter there are a few instances where a measure of three times (which is the measure of the logaoedic dactyl, the long syllable being χρόνος ὅλος = one and a half times) is filled by four short syllables, namely, when an anapaest follows upon a tribrach (dactyl); e.g. Arist. *Acc.* 733, ἀκούοντες δὲ παύχον' ἡμιν τὸν γαστήρα, $\cup \mid \cup \mid \cup \cup \cup \cup \mid \cup \mid \cup \mid \cup \mid$. *Arct.* 104, ποδαπὸ τέ γένε; εἶναι αἱ τρέφουσιν αἱ καλῆ; $\cup \cup \mid \cup \mid \cup \cup \cup \cup \mid \cup \mid \cup \mid \cup \mid$.

811. Bl. prefers πάμπαν, which exactly fits the metre in the corresponding line, 828, of the antistrophe. Cf. *El.* 188, εἰ Ἄθλα παμπόνητος ἄμυναι.

814. L, A, V, ἰπποπόδων, which gives a dactyl where a spondee is found in the corresponding verse of the antistrophe. The word is found only in one other place, Moser, *Antl. Pol.* 7, 182. ἰππ. ποδῶν is Bergk's emendation, adopted by Scha. Wund., N. But Dindl., Bl., Camp. et al. read ἰπποπόδες.

828. The Mss. have ἔσβη. ἔσβη is the almost certain conjecture of Muretus. Camp. alone of recent edit. defends ἔσβη.

831. For ἔ' ἢ' of the Mss. most edit. read ἔ' ἢ'. This follows in part quite naturally from the correction in 828.

834. The Mss. vary between θρυγῆς, metrically impossible, and θρυγῆς. W. reads θρυγῆς, after Wieseler, because he thinks θρυγῆς an unknown and improbable form. N. cites an instance of it in Trachin., and of θρυγῆς in Nicetas, of θρυγῆς in Theod. Prod. But these are too late to be of any authoritative value. He thinks Soph. may have written θρυγῆς. θρυγῆς occurs once in the Sibylline Oracles, 5, 381.

836 ff. καὶ τοὶ φθιμῶν. W., under the influence of a Schol., takes τοὶ φθιμῶν equal ἐκείνων, writes καὶ τοὶ. But the use of the masc. of the partic. without the art. makes the statement general. Variants are φθιμῶν, φθιμῶν. If 838 (καὶ τοὶ θύοντες θανάτου) were to be retained, there is reason for preferring φθιμῶν, since the reference in 838 is definitely to Antigone, and with that φθιμῶν would better agree than φθιμῶν. But 838 is rejected as a verse without point. It was rejected already by the Aldine edit. If the verse is retained, a verse is still wanting to complete the correspondence with the preceding anapaestic system, 817-842. This fact (which, however, is not decisive here) and the Schol. ἀναπαύειν αὐτὴν καὶ καὶ ἡ Νύμφη ἀναπαύειν πομπὴν θοῦσαν αὐτῇ, to which nothing in the text corresponds, have led some to believe that a verse has fallen out between 837 and 838. W. proposes this: αὐτὴ καὶ ἡ Νύμφη ἄνευ αὐτῆς καὶ αὐτῆς, by which the Chorus would mean, "it is proper that you also show forbearance as did she," but which Antigone should understand to mean "it is fitting that you also suffer"; and it is so that then that Antigone alludes by αὐτὴν γάμος. By transposing the words in 836-7, as has been done here, a perambulation is avoided in the middle of the system, and αὐτὴν γάμος is kept short, as is usual in tragedy.

840. οὐρανῶν is the correction of Martin for θοῦραν, θοῦραν of the Mss. Some adopt οὐρανῶν from Triclinius; but this commonly means *destruction*.

846. θύοντες. A marginal reading is ἐκείνους (for ἐκείνους), which Bl. prefers. Wund. reads ἐκείνους.

848. Most of the Mss. have ἔσβη, corrected by Brunch to ἔσβη. L. ἔσβη. Many edit. follow Herm. in reading ἔσβη.

850 f. W. has adopted ἔσβη from Triclinius. γ' has been inserted metri gratia. The metre of this and of the corresponding verse, 870, of the antistrophe do not agree. Bergk, Dind., & al. reject the verse as an interpolation. Conjectures are numerous. Several edit. adopt that of Empirius, ἔσβη ἢ τοῦτον ἢ τοῦτον τοῦτον. Gleditsch's reading is ἐκείνους ἔσβη, αὐτὴν ἢ τοῦτον ἢ τοῦτον | μίτον, αὐτὴν ἢ τοῦτον, which is in exact metrical correspondence with the commonly received reading of the antistrophe, ἐκείνους ἢ τοῦτον ἢ τοῦτον γάμον κρήνην, ἐκείνους ἢ τοῦτον ἢ τοῦτον ἢ τοῦτον.

833. L reads πολύν. W. proposes πόλιν. Schol. through πολεῖν = violently. προσήκων does not seem to be the right verb. V has προσήκοντα. Cf. Aesch. *Prom.* 885, λόγῳ καὶ λόγῳ ἐκείῳ | ἀντιπρὸς πρὸς κύμασι θύγῃ.

840. οἶτον is Brunck's reading for οἶκτον, adopted by Dind., Bl., N.

845. Ευωδῶν in L. The Schol. has ευωδῶν agreeing with ματρός, which is preferred by most edit.

849 f. W.'s reading is without authority, except that ἐὼ is found repeated in L, which seems to be an attempt to make the twelve agree with the corresponding verse of the strophe, 850. Bell. gets a closer metrical correspondence by reading ἐὼ δυσπώγων ἐὼ γάμων καυλῶντι νέμεται, which has been adopted as being the least objectionable.

877. Dind. rejects ταλαίφρων as a repetition from 800, and reads ἔρχομαι | τὸν τιμῶν δέει.

879. Μετ. ἰσόν. Many edit. read ἰσόν so as to avoid resolution of the trochee. ἰσόν is written also in O. C. 10. But N. denies that this form was ever used by Soph.

887. The Mss. vary between δέφατε, δέφητε, δέφατε, and δέφατε.

888. Marsiad's conjecture that τυφύων is a copyist's error for τυφύων is approved by Weckl.

905 ff. The spuriousness of these verses was first urged by A. Jacob, *Quaest. Soph.*, 1821. Critics are not agreed as to the extent of the supposed interpolation. W. brackets 905-913 + νόμῳ 914; N., 904-920; Dind., 900-926; Schmidt, 904-924; Weckl., 905-912. A passage of somewhat similar rhetorical character is Et. 1301 ff.

916. Kern would write ἐν Κρίων for ἐν χρίων.

922 f. These verses are rejected by N. on the ground that 922 is contradictory to the attitude of Antigone, who from the first has been convinced that the gods approve her deed, and that Creon will have to suffer for his conduct, and because the phrase τίς . . . συμμάχων is too obscure. For συμμάχων some prefer συμμάχων.

927. For ἢ πόλιν, N. would prefer μὴ πόλιν. But the reading of the text is more emphatic, since it implies that a suffering greater than her own can hardly be conceived. Her fate, certainly, is as bitter as one could wish for Creon.

935 f. The Schol. was in doubt whether to assign these lines to Creon or to the Chorus. The Mss. assign them to Creon. Most edit. follow Brunck in giving them to the Chorus. Creon's threat in 932 seems to leave nothing more to be said by him. Antigone recognizes this in 933-4. The final confirmation comes most fittingly from the Chorus.

938. πολλὰ, Mss. and edit. generally. πολλὰ was adopted by W. from Mein., on the mistaken ground that πολλὰ is not suited to the sense. πολλὰ is a rare word, and is nowhere found in Soph.

941. βασιλῆα I, A, E, Var., L², Schol. But this gives a dactyl and an anapaest in the same dipody. Scyll. emended to βασιλῆαν, supposing the

final ν omitted before the next μ . This is adopted by Camp. Triclinius read βασιλῆα, Herm., βασιλῆα, Imperius, Θίβηρ τῆν βασιλῆαν | μόνην λοιπὴν (on which τῆν βασιλῆα would be a gloss). Bergh prefers βασιλῆαν. Dind. rejects the whole line.

943. The Mss. εἰσέβααν. Triclinius changed this to εἰσέβαν in order to make a paeonic at the close of the anapaestic system.

948. καὶ is omitted by the Mss., and added by Herm.

962. εἶλεος is Erfurt's generally received emendation for the Mss. εἶλεος. Erfurt compares Bacchylides ap. Stob. *Eccl. Phys.* I. 100, θανάτου δ' οὐκ αἰδοίμεθα | οὐτ' εἶλεος οὐτ' ἀδάμαντος Ἄρης.

963. ἑξήκοτος is Scaliger's correction of the Mss. ἑξήκωτος.

966. W. remarks on κεραιότα that the repetition of this word after so short an interval is suspicious, that the word does not well suit ἑρως, and that the dat. of cause is more properly joined with Dionysus, who is the deer. Dind. suspects a Ditography. The error caused by letting the eye fall upon 962 may have crowded out a word like ἀνελότα, which would give by the violent anger of Dionysus.

957. L has κατέφραπτος. The other Mss. have mostly κατέφραπτος. Metathesis of π is freq. See Weckl. *Quæst. Epigraphicæ*, p. 43.

960 f. W. writes *φύλαξ* after Pleitner, *Progr.* 1851. Only thus, he says, does Soph. come into harmony with the version of this myth given by Apollodorus. See on 965. W., accordingly, gives the sense thus: "In the case of him who is thus bound to the rocks, the violence of horses makes the madness (together with the blood) trickle away; i.e. his mad insolence vanishes with his life." But without a more definite reference than ἐνθρον, is it probable that the poet would be understood to refer to this feature of the story? W. implies that σπλάξ is not easily understood unless it refers to the dripping of blood. But cf. *Acach. Agam.* 179, σπλάξ δ' ἐν ὤμῳ . . . κῆνος. The Schol. explains by οὕτω καὶ τοῦ Ἀντιόχου ἀπὸ τῆς μανίης ἑρῆ ἀποβαίνει. Camp. renders: "So dire is the excess of rage that flows from madness." Bergh and N. propose ἀπαρν for ἐνθρον.

965. W. adopts δ' from Seyfl. All the Mss. have ν except L, which omits the conj.

966. The Mss. *ἑκαστὴν πελάγειον* (πελάγειον L) περὶ. This is now generally rejected, περὶ being undoubtedly a gloss. σπλάξων, Winstler's emendation, is now commonly received. Cf. Hesych. σπλάξων· οἱ σπαραχόμενοι τῇ θαλάσῃ κίπται. Soph. *Trg.* 341, Πῶσιδον, δὲ γλαυκῆς μέθοις εἰσάμεν λίμνης ἐφ' ὅψῃ λαῖς σπλάξισσι σπαραγμένων.

968. The Mss. vary between ἡ δ' and ἡδ', impossible metrically. W. reads τὰ δ' used in an adv. sense = *etiam* (τὰ μὲν = *quoniam* being omitted), to make prominent the locality which is directly connected with the story. It would be difficult to sustain this view.

969. εἶλεος is Buckh's addition for the lost cretic — —. Mein. suggests *κίπν*. Camp. would prefer some verb like *τορταται* or *κλέβεται*. *ἀνελότα* is O. T.

100, is explained by the Schol. by ἐντυχόμενον and referred to Salmydessus. Cf. Aesch. *Irron*, 728, Σαλμύσσητος γῆρας | ἐχθροῖσιν ναύταρον.

970. ἐγχορῶν is adopted by W. from Dind. (who has since rejected it) for metrical reasons. For the resolution of the long thesis in a iugatedic dactyl, see on 708, App.

972 ff. ἀποτὲν φάος was changed by Schm. to ἀπὸς φάος, τοφλαθὲν to ἀπαιρὲν. Wund., Dind., Bl., Weekl., read ἀπαθὲν for τοφλαθὲν, and adopt ἀπὸς ἑρχίαν, the conjecture of Herm. for the senseless ἀπαθὲν ἑρχίαν of the Mss. ἀπαθίαν is the emendation of Lachmann. N. would prefer ἀπαθὲν ἐξ ἀπλῆς δαμαρῆς . . . τοφλαθίαν ὑπ' αἰμαρῆας.

979. L has παρὸς.

984. ἐνθάδην. So EIL and Dind. for the Mss. ἐνθάδην.

1021. αἰσχροῦς is not a sure reading. Two letters are erased in L after αἰ. N. thinks the true reading to be αἰσχροῦ.

1027. ῥῶν? L. ῥῶν Δ. Bergk, Dind., Wund. write αἰστροῦ . . . ῥῶν.

1033. Most of the Mss. have τὸν δ' ὁμαλ γένον. The text follows Herm., Boeckh, Bœtz, Camp. In striking out δ' and taking τὸν as a rel. or dem. pron. μὲν, the reading of W. is impossible, for it leaves ὁμαλ γένον entirely indefinite. Some edit. think the reference is to the relatives of Creon, particularly to Antigone and Haemon. To accommodate this interpretation several changes have been suggested. N. proposes τοῖν δ' ἐν γένει; Dind., τὸν δ' ἐν γένει ὅμο.

1036. ἀναισθησμένον is the reading of a later hand in L and of some inferior Mss. Camp. prefers this.

1037. L has το [δὲ written above α] πρὶν μῦθον. The other Mss. vary between τὸν ἀποφθέσκον, τὸν πρὸς ἀφθόνον, τὸν πρὸ Σαφείον. The reading of Bl. is adopted in the text.

1056. For τὸ δ' αἶ, Hartung reads τὸ δ' αἶ. Cobet conjectures τὸ δ' γ.

1055. τρῶχον is Erfordt's emendation of τροχός which means the turning of the wheel. This reading would better fit Winkelmann's emendation φανερῶν, which is adopted by N. Kvěkala favors ρῶν in an intr. sense = to come to an end. Certain critics, in a realistic vein, argue for τροχόν, on the ground that, because the predictions of Theresia were to be fulfilled in the course of that day, Soph. would not make the seer say τρῶχον, as if several days might yet elapse. But the expression is to be taken as an indefinite one, like that in 1078.

1063. καρῆναι: so read most of the Mss. and edit. E, I.², have καρῆας. With the partic., π is superfluous.

1080-83. A perplexing passage. The first difficulty is the exact reference. W., Erfordt, Herm., Seyff., Camp. suppose that these verses contain a prediction of the war of the Epigoni, who ten years later avenged the denial of burial rites to their fathers by the destruction of Thebes. To make this reference more apparent, W. adopts the conjecture of Seyff., τὰ πρῶτα, i.e. which [lit. whose affairs] dogs have polluted, and follows Bergk in reading

1096 f. No satisfactory reading for these verses has yet been found. W.'s view seems wholly untenable. His constr. in $\nu\pi\sigma\alpha$ is $\delta\iota\tau\epsilon\lambda\epsilon\iota$ (*terro*) $\delta\iota\sigma\tau\alpha\tau\epsilon\rho\alpha$ $\theta\upsilon\mu\acute{\iota}\nu$ (subj.) $\nu\alpha\rho\acute{\iota}\varsigma\alpha\iota$ $\acute{\alpha}\tau\eta$, i.e. it is a still more terrible thing for the soul that resists to stand with calmness ($\nu\alpha\rho\acute{\iota}\varsigma\alpha\iota$ taken absolutely (as in Eng. we say "to palpitate with fear"), and $\acute{\alpha}\tau\eta$ as dat. of instrument). $\nu\pi\sigma\alpha$ for $\nu\sigma\pi\alpha$ finds favor also with M., N., who take the thought to be "to yield is hard, but to resist is still more terrible." N. compares such phrases as $\delta\epsilon\alpha\acute{\iota}\nu$ $\kappa\alpha\iota$ $\nu\pi\sigma\alpha$ $\delta\iota\sigma\tau\alpha\tau\epsilon\rho\alpha$ (Herm. 45, 73), $\nu\epsilon\iota\sigma\upsilon\lambda\alpha$ $\delta\epsilon\alpha\acute{\iota}\nu$ $\mu\alpha\lambda\iota\sigma\tau\alpha$ $\kappa\alpha\iota$ $\delta\epsilon\alpha\acute{\iota}\nu$ $\nu\pi\sigma\alpha$ (Greg. Naz. 31. p. 178), and proposes to read $\acute{\alpha}\tau\eta$ $\nu\alpha\lambda\iota\sigma\tau\alpha$ $\delta\iota\sigma\tau\alpha\tau\epsilon\rho\alpha$ $\kappa\alpha\iota$ $\delta\epsilon\alpha\acute{\iota}\nu$ $\nu\pi\sigma\alpha$. From 1095 it is evident that Creon is already casting about how to find his way out of his trouble; and in this frame of mind he is not so likely to consider what is more or less terrible as to seek for the best reason for yielding, which is, that he is ruined if he does not yield. $\acute{\alpha}\tau\eta$ is difficult to understand. By reading $\acute{\alpha}\tau\eta$ (nom.), and making $\theta\upsilon\mu\acute{\iota}\nu$ obj., the sense would be, but calmness is as the door to suite my soul resisting. Cf. Ar. Ran. 54, $\nu\sigma\sigma\alpha\iota$ $\tau\eta\varsigma$ $\kappa\alpha\pi\tau\iota\alpha\varsigma$ $\acute{\alpha}\nu\tau\iota\sigma\tau\alpha\iota$.

1098. $\lambda\alpha\phi\epsilon\iota\varsigma$, or $\lambda\alpha\sigma\iota\varsigma$ in L, but most editt. take this to be dittography of $\lambda\alpha\sigma\iota\varsigma$, 1094, and read $\epsilon\pi\iota\sigma\iota\varsigma$, found in inferior Mss.

1106. W. has rejected the reading of his first edit. $\kappa\alpha\pi\tau\iota\alpha\varsigma$ δ' $\epsilon\lambda\iota\sigma\tau\alpha\iota$ for $\kappa\alpha\pi\tau\iota\alpha\varsigma$ $\epsilon\lambda\iota\sigma\tau\alpha\iota$ after L, which is difficult to defend, and is now generally abandoned. The Schol. explains by $\mu\epsilon\lambda\iota\sigma\tau\alpha\iota$ $\tau\eta\varsigma$ $\nu\alpha\pi\iota\sigma\tau\alpha\iota$ $\gamma\epsilon\mu\iota\sigma\tau\alpha\iota$.

1108. L reads $\tau\epsilon'$ or $\tau\epsilon'$, with doubtful breathing; A has $\epsilon\tau'$; most of the later Mss. have $\tau\epsilon'$. The second $\tau\epsilon'$ of the text is found first in Triclinius. W. makes of τ' $\delta\iota\sigma\tau\alpha\tau\epsilon\rho\alpha$ the subj. of $\nu\alpha\pi\iota\sigma\tau\alpha\iota$ $\epsilon\tau'$, supplied from $\nu\alpha\pi\iota\sigma\tau\alpha\iota$ $\delta\iota\sigma\tau\alpha\tau\epsilon\rho\alpha$.

1111. L has $\delta\epsilon\lambda\epsilon\iota$ $\tau\eta\varsigma$ $\epsilon\pi\iota\sigma\tau\alpha\tau\epsilon\rho\alpha\varsigma$. The Schol. explains by $\delta\epsilon\lambda\epsilon\iota$ $\mu\epsilon\lambda\iota\sigma\tau\alpha\tau\epsilon\rho\alpha\varsigma$. $\mu\epsilon\lambda\iota\sigma\tau\alpha\tau\epsilon\rho\alpha\varsigma$ is the regular compound for change about. $\delta\epsilon\lambda\epsilon\iota$ would make the verse symmetrical.

1115. W. and N. change the order of the words in order to make the metrical correspondence more exact in the strophe and antistrophe. But in iugaeodic verse an irrational long is admissible in the unaccented syllable.

1119. The Mss. have $\epsilon\tau\alpha\lambda\iota\alpha\varsigma$. The Schol. $\epsilon\tau\alpha\tau\epsilon\tau\alpha\lambda\iota\alpha\varsigma$ $\tau\eta\varsigma$ $\chi\eta\mu\epsilon\varsigma$, also points to this. So read most editt. But W., N., Bell, prefer $\epsilon\tau\alpha\lambda\iota\alpha\varsigma$ for the reason that it is highly improbable that Soph. should here mention remote Italy and omit all reference to the original home of the Attic cult of Dionysus. Copyists might easily mistake the well-known $\epsilon\tau\alpha\lambda\iota\alpha$ for this to them unknown Attic deme.

1121 f. W. reads δ $\beta\alpha\upsilon\chi\epsilon\acute{\iota}$, $\beta\alpha\upsilon\chi\acute{\epsilon}\nu$ $\mu\alpha\rho\mu\acute{\omega}\nu\epsilon\lambda\iota\varsigma$, with the Mss. and most editt. But δ in some of the Mss. is written above $\beta\alpha\upsilon\chi\epsilon\acute{\iota}$. δ was rejected by Herm., and δ before $\mu\alpha\rho\mu\acute{\omega}\nu\epsilon\lambda\iota\varsigma$ was added by Musgrave so as to make the metre correspond exactly with that of the corresponding verse of the antistrophe.

1123 f. The Mss. have $\nu\alpha\lambda\iota\varsigma$ $\nu\alpha\pi'$ $\acute{\alpha}\gamma\gamma\epsilon\lambda\acute{\iota}\varsigma$. . . $\mu\epsilon\lambda\iota\sigma\tau\alpha\iota$. Hind. emends to $\nu\alpha\lambda\iota\varsigma$. $\acute{\alpha}\gamma\gamma\epsilon\lambda\acute{\iota}\varsigma$ is the reading of Triclinius. $\mu\epsilon\lambda\iota\sigma\tau\alpha\iota$ is the emendation of

Norm. These changes have been adopted by most recent editrs. *Camp.*, however, follows the *Mss.*

1129. The *Mss.* have $\nu\mu\phi\alpha\varsigma\ \sigma\tau\acute{\iota}\gamma\omega\upsilon\alpha$, which has been transposed metri gratia by *III.* and *W.* But even then the metre does not exactly agree with the corresponding verse of the strophic ($\sigma\tau\acute{\iota}\gamma\omega\upsilon\alpha = \gamma\acute{\iota}\nu\omicron\varsigma\ \alpha\delta\omega$). Keeping the same order as that of the *Mss.*, *Wind.* proposed $\nu\mu\phi\alpha\varsigma\ \sigma\tau\acute{\iota}\gamma\omega\upsilon\alpha$, which has been adopted by *Schmidt* in his metrical scheme. But the authority for $\sigma\tau\acute{\iota}\gamma\omega\upsilon\alpha$ is only a gloss of *Heychlinus*, who freq. interchanges σ and τ . *Mein.* proposed to read $\alpha\lambda\epsilon\upsilon\tau\acute{\epsilon}\nu$ for $\chi\epsilon\rho\acute{\alpha}\nu$ in the strophic. *Rumkenstein*, *Rhein. Mus. N. F.* xvi. 116, proposes $\kappa\upsilon\pi\acute{\iota}\omega\tau\epsilon\upsilon\varsigma\ |\ \nu\mu\phi\alpha\varsigma\ \nu\mu\omega\upsilon\alpha$. The *Mss.* reading has been retained in this edit., and the irrational long syllable admitted in the metrical scheme.

1143. $\Pi\alpha\pi\alpha\sigma\tau\alpha\upsilon$: *Wind.* for $\Pi\alpha\pi\alpha\sigma\tau\alpha\upsilon$. Cf. $\Pi\alpha\pi\alpha\sigma\tau\alpha\varsigma$, *O. T.* 475; $\Pi\alpha\pi\alpha\sigma\tau\alpha\varsigma$, *Aesch. Chorph.* 652.

1146. In *W.*'s reading, $\nu\acute{\iota}\rho\ \sigma\omega\epsilon\delta\epsilon\tau\alpha\upsilon$ of the *Mss.* has been changed to $\nu\acute{\iota}\rho\eta\tau\alpha\upsilon$, a word not found in *Soph.*, and the order of $\chi\epsilon\rho\alpha\iota\ \delta\epsilon\tau\epsilon\tau\alpha\upsilon$ has been reversed. $\sigma\omega\epsilon\delta\epsilon\tau\alpha\upsilon$ of the text was first suggested by *Bruckh.* So we have in *Aesch. Chorph.* 622, $\sigma\omega\epsilon\delta\epsilon\tau\acute{\iota}$ (acc. to *Heath's* emendation), and the *Aldina* edit. read $\sigma\omega\epsilon\delta\epsilon\tau\alpha\iota$ in *Agam.* 105.

1150. $\sigma\pi\alpha\sigma\tau\eta\varsigma\ \delta\omega\alpha\iota$ is *Bergk's* emendation of $\sigma\pi\alpha\sigma\tau\eta\varsigma\ \delta\alpha\lambda\alpha\varsigma$, where $\delta\omega\alpha\iota$ may have arisen in the *Mss.* from an emendation of $\delta\alpha\lambda\alpha\varsigma$. *Wockh.* *Wind.*, *Camp.* retain the *Mss.* reading or change to $\sigma\pi\alpha\sigma\tau\eta\varsigma\ \delta\ \delta\alpha\lambda\alpha\varsigma$, and insert $\delta\alpha\iota$ before $\nu\alpha\iota\varsigma$ in 1141, so as to make the metre of the corresponding verses agree. *W.* suggests to keep the *Mss.* reading, and to change $\nu\alpha\iota\delta\alpha\sigma\alpha\varsigma$ to $\nu\alpha\iota\delta\alpha\delta\alpha\sigma\alpha\varsigma$, 1141.

1156. *Mein.* and *N.* think the text corrupt, and deny the correctness of the interpretation given in the notes. *Mein.* calls attention to the unpleasant frequency of the syllable $\alpha\upsilon$, and would prefer $\delta\epsilon\tau\alpha\upsilon\ \delta\epsilon\ \nu\acute{\iota}\rho\ \delta\alpha\delta\epsilon\tau\alpha\upsilon\ \beta\iota\omega\upsilon$.

1160. *Bl.* prefers $\{\sigma\alpha\sigma\tau\eta\tau\alpha\upsilon\}$ to $\sigma\alpha\sigma\tau\eta\tau\alpha\upsilon$, with which *N.* agrees.

1161. $\sigma\pi\alpha\sigma\tau\eta\varsigma\ \delta\alpha\delta\epsilon\tau\alpha\varsigma$, $\delta\acute{\epsilon}\ \kappa\tau\acute{\iota}$. is taken from *Athanasius* (see *infra*) for $\sigma\pi\alpha\sigma\tau\eta\varsigma\ \delta\alpha\delta\epsilon\tau\alpha\varsigma\ \delta\acute{\epsilon}\ \kappa\tau\acute{\iota}$. of the older *Mss.* *W.* is inclined to favor the conjecture of *Bl.*, $\sigma\pi\alpha\sigma\tau\eta\varsigma\ \tau\iota\varsigma\ \delta\alpha\delta\epsilon\tau\alpha\varsigma$ (voc.).

1167. This verse is omitted in the *Mss.*, and was added by *Turnebus* from *Atimaeus* vii. 280. The *Schol.* seems to have read it. *N.* proposes $\sigma\tau\acute{\iota}\nu\ \phi\eta\mu\acute{\iota}\ \epsilon\gamma\omega\ (\epsilon\gamma\omega\ \text{or}\ \sigma\acute{\upsilon}\ \tau\acute{\iota}\theta\eta\mu\acute{\iota}\ \epsilon\gamma\omega\ \epsilon\gamma\omega)$. *Schmidt* proposes $\tau\alpha\varsigma\ \gamma\alpha\rho\ \eta\beta\omega\tau\alpha\varsigma\ \delta\acute{\iota}\nu\alpha\varsigma\ \sigma\pi\alpha\sigma\tau\eta\varsigma$, $\delta\epsilon\ \gamma\alpha\rho\ \sigma\acute{\upsilon}\ \tau\acute{\iota}\theta\eta\mu\acute{\iota}\ \epsilon\gamma\omega$, or, if 1167 is included as genuine, $\tau\alpha\varsigma\ \gamma\alpha\rho\ \eta\beta\omega\tau\alpha\varsigma\ |\ \alpha\varsigma\ \delta\epsilon\ \sigma\pi\alpha\sigma\tau\eta\varsigma\ \tau\alpha\sigma\tau\eta\tau\alpha\upsilon\ \sigma\acute{\upsilon}\ \tau\acute{\iota}\theta\eta\mu\acute{\iota}\ \epsilon\gamma\omega\ |\ \delta\epsilon\ \epsilon\gamma\omega\upsilon\varsigma\ \alpha\lambda\lambda'\ \epsilon\mu\phi\upsilon\lambda\alpha\varsigma\ \eta\gamma\omicron\upsilon\mu\alpha\iota\ \nu\epsilon\rho\omicron\upsilon$.

1168. *L.* reads $\alpha\lambda\epsilon\upsilon\tau\epsilon\iota\ \kappa\alpha\iota\ \beta\eta$. This is defended by *Camp.* as being an instance of the pres. indic. to state a supposition. But the impv. seems more forcible. The statement is a general one.

1175. $\alpha\sigma\tau\epsilon\gamma\alpha\varsigma$ is in the view of many critics an unsatisfactory reading. *Mein.* conjectured $\alpha\sigma\tau\epsilon\gamma\alpha\varsigma$ = slain just now by a bloody hand, or (Latin) struck by a mighty hand. *Kock* proposes $\alpha\sigma\tau\epsilon\gamma\alpha\varsigma$. *Jacob* regards 1176-77 as an interpolation.

1179. *βουλιών* has been suspected as a false reading. Weckl. Suppl. *Διέειπεν* προσηύκετο *συμβάλλειν*.

1182. Hirsch reads *παρὰ* for *πῶρα*, and is followed by Dind. Poet. Scen. and N.

1184 f. *Παλλὰδες* *εὐγμάτων* *προστίγοι* is suspected by many editt. W. canno find another instance of *προστίγοι* used as a subst. But *κατήγορος* and *αντίγορος* are formed and used in precisely the same way. *Παλλὰδες* *βούτοι*, or *σβῆτοι*, has been conjectured.

1194. *Διήμι* is Neue's emendation of the Mss. *ἡ Διήμι*.

1200. The Mss. *κατασχέθην*. Elmsley writes *κατασχέθειν*. See on 1096.

1203. *καλὸν*: L. has *αὖ* written by an ancient corrector over *οἱ*, i.e. *καλὸν*, which seems preferable.

1209. Schöfer prefers *περισπῆσαι*, Wund. *περισπῆσι*, for *περιβαίνει*.

1214. For *σῶναι* Keck would read *κινεῖ*.

1216. Beysl., followed by N., prefers *χάσματος* for *χάματος*. Cf. Hesych. *χάσμα* = *στόμα* ἢ *σχίσμα* γῆς.

1218. Some of the best editt. follow Huxton's emendation *κλεισμάτων*. Cf. *Asch. Per. 337*, *Ἰππικον* *Δαμν* *βρύχων* *ἐκ* *κλεισμάτων*. Eur. *Iph. Taur.* 1405, *ἐμπαῖδες* *κῶπῃ* *προσπαράσσοντες* *ἐκ* *κλεισμάτων*.

1223. This verse is suspected by Dind. because of the supposed tautology in *διότιμον* *λέχος* after the more emphatic *ἐντὶς* *φθαρὶν*. Mein. for the same reason writes *νέλας* for *λέχος*, Bergh *λόχος*. But there is no tautology with the explanation adopted in the notes.

1228. Instead of *οἶον*, L. reads *πῶτον*.

1232. L. reads *ἀντιπῶν* *ἔλφους*. *ἔλφους* is written as a gloss in some Mss. Dind. used to read *ἀντιπῶν* *ἔλφους*, but in his Poet. Scen. reads *ἀντιπῶν* *ἔπος*. Weckl. thinks that in the original colex *καλῶν* was written above *ἔλφους*, to explain the expression "to draw the sword from the scabbard," and that this is the origin of *ἔλφους*.

1238. The reading of the Schol. and of two inferior Mss. is *πυρρὴν*. *βρῆν* is found in L, L², and two Vatican Mss. Many recent editt. prefer *πυρρὴν*, on the ground that it is a "harder" reading; but others again find *πυρρὴν* *ἐββαλ-* has too "hard."

1241. The Mss. have *δν*, except L², which has *δν*, the Eplu form, which is defended by Gerth, Curt. *Stud.* I., and adopted by Camp. *δν γ'* was suggested by Healy, and is now generally accepted. *γ'* seems to be needed here.

1250. Dind. Poet. Scen., Mein., N., and others reject this verse for three reasons: (1) *γνώμης* *ἀνέπος* is a strange expression. (2) *ἀμάρτυρον* is blind; the Schol. takes it to refer to the mistake of "howling in public." (3) *οὐκ* *οἷμα* *νρ.* (1251) is a more fitting reply of the Chorus if 1250 is expunged. (4) By the rejection of this verse the stichomythy of the passage 1244-56 is perfect, the messenger and the Chorus having each respectively two and four verses twice.

1251. L, A, E read *ἰμαδ'*, which some think to be intended for *ἔργα*.

1285. *ἔπει* of the Mss. has been corrected by Trenchard to *ἔπει*, which is now generally adopted. But W. reads *ἔπει*, on the ground that *ἔπει* here would be a violation of the principle laid down in the note on 82. He seems not to distinguish between *τὸν ἑμὸν ὑπαγμάτων* and *ἑμῶν*, i.e. between the use of the pers. pron. and that of the poss. pron. in this const. Cf. *Aj.* 120, *ἔπει βασιλεὺς ἔπει τῶν ἑμῶν τάχης*.

1281. W. reads *ἐκ κακῶν*, a needless change from the Mss. *ἡ κακῶν*, first made by Canter. Several editt. read *ἐκ δ' ἑστίων; ἡ κακῶν αὖ κακῶν ἐν;*

1289 ff. The Mss. generally read *τί φησὶ, ὦ καὶ; τίνα λέγεις μὴ τίνα λέγεις;* Most editt., following Seidler, reject *λέγεις* as a false repetition from 1287. Camp. suspects, with good reason, *ὦ καὶ* as a false reading for *αἰα*. It might be added that *καὶ* is nowhere else used by Soph. in addressing a servant or messenger; *ὦ καὶ* in 1087, to which W. refers, is not parallel, the person addressed there being the lad who escorts Tiresias. R. Eger (*Philol.* xii. p. 457) proposes *τί φησὶ, ὦ τίς αὖ λέγεις μὴ τίς;*

1294. This verse, which is given by the Mss. to the messenger, is assigned to the Chorus by Erfurt and most editt. after *ἄν*, for the reason that thus an exact correspondence of persons is obtained in the first pair of strophes and antistrophes and the intervening trimeters; i.e. 1291 should be given to the Chorus because 1270 is so given. But such a correspondence fails farther on (cf. 1312-16 and 1334-38), and is not necessary here. Besides, this statement seems to come more properly from the messenger, who naturally would say, "see for yourselves, it is as I have told you."

1301. W. follows the Mss. which read (with slight variation in the words *ἡ δ' αὖ καὶ φησὶ*), *ἡ δ' αὖ φησὶ τὸν φησὶ τῶν*. This reading is absurd. *φησὶ* can only mean *stupidly asked*, and is always used of weapons. *τῶν* is not found elsewhere in Soph., and is difficult to explain. The reading adopted in the text is the conjecture of Arndt. Some prefer Arndt's subsequent change, *τῶν τῶν καὶ φησὶ* for *φησὶ καὶ φησὶ*. Lind. conjectures, after the reading of *Aj.* 100, *καὶ φησὶ καὶ φησὶ καὶ φησὶ καὶ φησὶ καὶ φησὶ*, the true reading to be *ἡ δ' αὖ φησὶ καὶ φησὶ καὶ φησὶ*.

1303. W. follows the Mss. in reading *λεῖκος*, which he understands to mean the cavern or den of the serpent (*σκήν* by *μελαροσκήν* *ἐνδον*, Eur. *Phoen.* 1010), into which Megareus threw himself, and which thus became his couch. Most editt. adopt the emendation of Bothe, *λεῖκος*. Mein. prefers *εἴλος*. W. supposes, with Canter, that a verse spoken at this place by Creon has disappeared from the Mss. The only ground for this assumption is that thus we should have six trimeters to correspond to the six after the first pair of strophes. W. proposes for this omitted verse, *ἡ γὰρ χοῦδὲν ἄλλου φορὴν τίνα;* But 1304 follows immediately upon 1303 without any break or interruption.

1310. Two of the Mss. read *φῶ φῶ*, and this seems to be a reading of L. written a *repetitissima* many above an *εἴρος*. But *φῶ φῶ* is unmetrical. Erfurt read *αἰ*, changed by later critics to *αἰα*.

1317. W. changes ἀνα πα of the Mss. to τῷ πα to correspond in metre with ἄνδρ of the antistrophe. But the anacrusis may be an irrational long syllable.

1318 f. The metrical agreement between these and the corresponding verses of the antistrophe is not exact. Kolster (*Philol.* 1887, p. 456) proposes ἔγω γὰρ σ' ἀναμύλας, ἔκτανον = σὲ τ' αὐτὸν, ἀναμύλας, οὐδ' ἔγω.

1323. This Mss. read ὄν τάχος, as in the text. But this requires that -χος be treated as *syllaba anceps*, and whether this syllable can be so treated depends upon the arrangement of the verse. It is a disputed point whether to arrange these dochmiacs into systems. Westphal and Schmidt favor dochmiac systems. Christ also joins two, sometimes three, dochmiis to make one verse. If this is done here, -χος as *syllaba anceps* can be justified only on the ground that it occurs in an emotional passage in which the same word is repeated. This is allowed by Westphal, but not by J. H. H. Schmidt, who everywhere avoids the correspondence $\bar{\omega}$ at the end of the first dochmius of the dimeter. In this instance Schmidt avoids the difficulty by adopting the unwarranted conjecture of Schneide, ἀνάγνῃ μ' ὄν τάχος. W. and Hell. make a monometer here, and thus make τάχος end the verse. By reading τάχον the difficulty would be solved if the arrangement by systems be kept.

1336. The obit. vary between ἐπὶ μὲν (with the most of the Mss.), ἐπὶπαυ, ἐπὶπαυ (with V), ἐπὶ γε, ἐπὶ γὰρ.

1340. κἀνέκασον is from κἀνακασω, poetic form of ἀνακασθῆναι. The Mss. read κἀνέκασον, which was corrected by Herm. to κἀνέκασον, after Vul. 67, and is supported by Hom. II. vi. 104, ἀκασθῆναι. This form gives a more exact metrical correspondence than κἀνέκασον, and may well stand as a Homeric reminiscence. It is adopted by Camp. N. reads ἔκτανον.

1341. There is no good reason for changing αὐτὸν of the Mss. to αὐτὸνδ', as W. and many other edit. have done after Seidler.

1342 ff. The best Mss. read ὅσα πρὸς πόρτερον (πόρτερον, ἢ) καὶ (ἢ) καὶ ὅσα πάντα γὰρ. This is impossible metrically, and the sense of καὶ καὶ ὅσα is hard to understand. W. adopts Masgrave's emendation καὶ αὐτῷ, and rejects ὅσα, but this does not agree with the corresponding verses of the strophe, where the reading is not in dispute. To get any metrical agreement, the alternative is either to drop πάντα γὰρ or to reject καὶ καὶ ὅσα (or καὶ αὐτῷ). Camp. prefers to do the latter, for the reason that πάντα γὰρ seems to have the better Mss. authority, and that the anadiplosis in καὶ αὐτῷ λέγεται τὸν χερσὶν is harsh.

1345. The common reading is τὰ δ', which many edit. connect with τὸν χερσὶν, as though there were an antithesis between what was at hand and what was impending, making τὰ δ' καὶ apart refer to a fate that hangs over him.

GREEK INDEX.

(The numerals refer to the notes, or to the verses of the text.)

α privative sometimes long, 339.
 ἄγος, pollution or expiation, 256, 775.
 ἀγχιονία, neut. pl. instead of the abstract subst., 174.
 ἀδολφά = φάος, followed by gen., 192.
 α, measured as a short syllable, 1310.
 ἀλλὰ γάρ explained, 148, 165, 392.
 ἀλλὰ νῦν ἐγκαινία, 532, 779.
 ἐν ἧς, indir. for ἐν ἧς, 890.
 ἐν with the aor. inf., 236; with the subjv. in an obj. clause, 215; omitted with the opt., 605.
 ἐν repeated to give emphasis to some word or phrase, 63.
 ἐνὶ instead of ἐ after the comparative, 182.
 εἰδώς for εἰδός, found only here in Soph., 883.
 ἐπιστρέφειν = ἐ-εστρέφειν, 210, 281, 656.
 Εἰσχυρῶς for Εἰσχυρῶς, 154.
 εἶς, in defence of, 40, 79.
 Εὐριός, 985.
 γάρ, in questions to indicate surprise, 44, 574, 732, 780; the fourth word of its clause, 1250; used elliptically, 21, 213, 511, 517, 606, 743.
 γῆ, in apodosis, 234.
 ἔργα, different from ἔργα, 205.
 ἑὸς εὐοῖς εὐελή, from εὐοῖς, and similar combinations, 13, 1903.
 εἰ, followed by the subjv., 710.
 -αι, the older Attic ending in the second pers. sing. mid. in tragedy, 41.
 εἶπας, in the sense of say followed by the inf., 755.
 εἰς τε, 262, 300.

εἰ, after Ἀργέσιν, 109.
 εἶπας, only instance of this form in dramatic poetry, 622.
 ἐν ἧς, and therefore, 1st. sing., 420.
 εἶπας = εἰς αἶ, 15.
 εἶπας ἀνέκδοτος, denoting the continuance of the state or result effected, 22, 77.
 Ζεὺς ἑρπιάς, 487.
 Ἡρακλέους, in the sense of fire, 123, 1007.
 θεοῖμασιν, godsend, 297.
 καὶ μή, introducing a new scene or character, 524, 1150, 1267.
 καὶ, in addressing a person, 1, 399, 515.
 κρῶτα, used only in the sing. by Soph., 761.
 μέλλαν δαμον, 1210.
 μή, after verbs of neg. meaning, 263, 447, 535; for μή αἶ, 443.
 μή οὐα after αἶ, 97, 988.
 μήτε . . . μήτε, peculiar use in a rel. clause expressing cause or reason, 597.
 μέντοι, Ionic for μέντοι, 308, 608, 705.
 νῦν, use by the tragedians, 44, 432.
 Cf. opt.
 νῦν = νῦν illative, metri gratia, 701.
 οἷς ἔσ, parenthetical.
 Οἰκιστοῖα, Ionic gen. in anapaestic rhythm, 390.
 ὅπως, how, = ὅτι in a declarative sentence, 223, 685.

ἔργα, with τ short, 1021.
 ἔν, after ὅτι representing ἔνεα, 220.
 εἶα, causat., 150.
 εὐ εὐ μή, 1042.
 εἶς, repeated after αὐ, 6; with the
 inf. in indir. disc., 378.
 εἴτε . . . οὐ for ἔτε . . . ὅτε, 246, 253.
 ἐπ' αὐδίν, of no account, 35, 460.
 πόλις, for πόλις, 162.
 πολλόν, Ionic form, rare in tragedy,
 80.
 Πάλλυσιαι, play upon the name, 110.
 ποί = Lat. *poeta*, 244.
 πρὸς = ὅδε with the gen. after pass.
 verbs, 1215.
 πρὸς χάριν = *prope*, 30.
 ρ initial lengthens a preceding vowel
 on which the iotas falls, 712.
 σφί, use by the tragedians, 44.
 τέ, ταῦτα, fem. forms in the dual of the
 3rd. and of dem. pron., 709.

ταλαινα, its case after ὅτι and ἔνεα,
 82.
 τί . . . καί, for τί . . . τι is a disjunc-
 tive question, 328.
 τῶν, Homeric and Doric for αὐτῶν, 606.
 τί τοῦτο κήρυγμα, abridged for τί
 ἔστι τοῦτο τὸ κήρυγμα & *verf.*, 6, 7.
 τῶς introducing the reason for what
 precedes, 121-120.
 ταῦτο μὲν . . . εἴματα 61, 61.
 ὕμναι, Aeolic, found only here in
 Greek, 846.
 ὕπαι, in telimeter, 1033.
 ὑπέρ, on top of, 985, 1126.
 φερσέφασσα, 894.
 φείγε, for φέει, 361.
 φίλει, is *prope*, 463, 722.
 ὥς = ἔνεα with the inf., 252, 203; with
 the partic., 1063, 1279.
 ἰστί, 653.
 ἰστέ = ἰστί, 1033, 1034.

INDEX OF SUBJECTS.

[The numerals refer to the notes.]

- Abstract for concrete term, 320, 345, 635, 666, 750.
 Accusative after an obj. of act. meaning, 787; of effect, 676.
 Acharon, 812, 810.
 Active used for the middle, 19, 101.
 Adjectives compounded with a preterite, 332, 347.
 Alliteration, 103, 943, 1335.
 Ambiguity intentional, 975 f.
 Anapest in iambic trimeter, 11, 991, 1045.
 Apocope, 1275.
 Article at the close of the trimeter, 409; used as relative, 607, 626, 1086, 1137.
 Asyndeton, 358, 370.
 Attraction of gender, 221, 290.
 Augury, 991.
 Caesura after the first syllable, 231, 250, 461, 581, 1038.
 Capaneus, 133.
 Character portrayed by Sophocles, 523.
 Chorus, its attitude, 281, 471, 855.
 Cleopatra, 914, 971.
 Combinations of the same or similar words sought by the tragedians, 13, 142, 929, 977.
Constructio ad sensum, 236, 897, 1246.
 Donne, 944.
 Darius and the wife of Intaphernes, 905 f.
 Dative in *-oia*, 116, 976, 1297.
 Dative of direction, 234.
 Dionysia in Attica, 1119.
 Dirce, 105, 814.
 Doric forms in the lyric parts, 100.
 Dual and plural combined, 11, 59, 533.
 Elision at the end of an anapaestic verse, 802, 817, 820; of a diphthong, 820.
 Euallage, 724, 805.
 Erinyes, 451, 1075, 1104.
 Freedom and popular government, love of, 1056.
 Future in a generic sense, 351.
 Future optative in *inf.* disc., 414.
 Future perfect, emphatic, 91.
 Genitive objective after an obj. kindred to a verb taking an accusative, 435.
 Hanging as a mode of suicide, 1232.
 Hecate, 1199.
 Historical present, 400.
 Iacchus, 1151.
 Indicative after *ut*, 278, 1264; in a general or conditional rel. clause, 179, 540.
 Infinitive after *esse* equivalent to a clause introduced by *ut*, 474.
 Interrogative, indirect for direct, 2, 7.
 Interrogative, two combined in one sentence without a conj., 401.
 Irony, 109.
 Iteratives, 949.
 Libations in honor of the dead, 431.
 Litotes, 1191.
 Lycurgus, 944.
 Masculine in place of the fem., where a woman speaks of herself in the first pers. pl., 926.

Negareus, 391, 1707.

Metaphors and Similes:

bit of horse, 457.

brittleness of iron, 475.

dragon, 117, 129, 130.

eagle, 112 ff.

fellow voyager, 611.

ivy, 826.

light, 600.

mournful cry of a bird, 424 f.

pillaging, 394.

race horse, 140.

rain cloud, 523.

razor's edge, 300.

rowing, 108.

sailing, 716 ff.

scorching the foot in the fire, 629.

scythe, 603.

sea darkened by a storm, 59.

ship of state, 103, 170.

storms of the year, 670.

successive billows, 586 ff.

tempest, 137, 301.

trees bending before the wind, 713.

ulcer, 452.

words like arrows, 1034, 1064 f.

Mingling of constructions, 102, 1212.

Muses, 505.

Myrmecæ, 645.

Neuter of the pred. adj., 1195, 1231.

Niobe and her fate, 823.

Nominative for vocative, 891.

Nyx and its wonderful vine, 1131.

Oedipus myth in Sophocles, 50, 501.

Offerings upon their tombs that haunt the dead, 127.

Origin of pron. or vulg. in the gen. abs. constr., 309, 1179.

Optative instead of subj. with *εἰ*, 606.

Optative with pres. indic. in the apod., 1031; with *εἰ* to express mild command, 30, 444, 680; with *εἰ* in a general rel. clause, 912.

Orymeron, 71, 211, 924, 1261.

Parataxis and Hypotaxis, 1180 f.

Parceosis, 103, 974.

Parnassus, 1120.

Parody by Aristophanes, 613.

Periphrasis, 1173.

Participle aorist or perfect with *ἔχει*, 22, 32, 77, 180, 182.

Partitive apposition, 21, 319, 531.

Pleonasm, 237.

Phrygiæ majestatis, 734, 1002, 1196.

Plural in impersonal constructions, 447; referring to one person, 10, 60, 63, 99, 276, 505.

Pollution from leaving a corpse unburied, 269.

Preposition placed in second member of a clause to be taken also with first member, 307, 1170.

Prolepsis, 68.

Quotation or repetition of a word as a word, 307.

Reflexive with the sense of the reciprocal pronoun, 66, 146.

Relative pron. for the indir. interr., 542.

Repetition of the negative *οὐκ*, 5.

Salmydessus, 970.

Sipylus, 825.

State of the souls of the dead whose bodies were left unburied, 25, 1070.

Subjunctive after *οὐκ ἔστι*, 176, 308; in prohibition, 84.

Substantive with *ἔχει*, *ἔχουσιν*, *ἔχουσιν*, and instead of the verb that corresponds in meaning, 61, 159.

Syllaba anceps at the close of an anapaestic verse, 132.

Synkresis of *μή* and *οὐδέποτε*, *οὐδέποτε*, and, 33, 263, 635; other instances, 66, 162, 168, 191.

Thiases, epithets applied to it, 101, 110, 141, 149.

Tmesis (so called), 977, 1274.

Trials by ordeal among the Greeks, 265.